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**Edward Bellamy's *Looking Backward from 2000 to 1887* and
Yorick Blumenfeld's *2099: A Eutopia: An Inquiry into the (E)
utopian Society***

A dissertation submitted in partial fulfilment
of the requirements for a **Master's degree in English Language,
Literature and Civilization**

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Abstract

The present dissertation explores the (e) utopian schemes of Edward Bellamy's *Looking Backward from 1887 to 2000* and Yorick Blumenfeld's *2099: A Eutopia*. It aims at shedding light on the socialist blueprints of the two (e) utopist authors, mainly through applying two rudiment terms of Capitalism and Socialism that depict the salient alteration from an omnivorous capitalist doctrine to socialist utopian thoughts. The analysis of the two (e) utopian plans relies on the Marxist perspective that has a fundamental role in the full comprehension of their societal structures. In questioning the (e) utopian principles of the two novels under study, we have also decided to apply two other literary concepts of Irony and Ambiguity. These terms attempt to depict the pitfalls and the deficiencies of the utopists' accounts and disclose their unexpressed association with despotism. In this sense, the (e) utopian thoughts of the two authors that are affiliated with authoritarianism reveal the way through which they evoke a dystopian world.

Key words: (e) utopia, Capitalism, Socialism, Marxism, Ambiguity, Irony

Dedication

I dedicate this humble work to my parents, brothers and sisters, and all my friends.

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First and foremost, I would like to express my deepest feelings of gratitude to the Almighty who granted me with health and strength to complete this humble work.

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General Introduction

General Introduction

Utopia, as a genre, blossomed as a gripping literary form that promotes the betterment of humanity. When the world witnessed the malicious ongoing crises in the political and socioeconomic stages of its countries, utopia emerged as the predominant alternative that would ultimately get rid of all the overwhelming upheavals. Hence, the outpouring of utopia was fostered by its claim to voice the appalling events that afflicted the unsettled environments. The strong desire to envision an idealistic place was deemed as one of the main standards that aligned utopia as an influential genre in literature. Hence, utopists who, in most cases, intended to alter the damaged facets of a given society enhanced the readers to believe in the attainment of a terrestrial utopia in the future. Besides, their illusory blueprints boosted the wretched working class to see their speculations through a lens that guaranteed the achievement of a world, which is synonymous to a heavenly land.

In American literature, the utopian genre continued to evolve due to the squalid realities that compelled the downtrodden population to live amid poverty, social inequality, and chaos. Stemming from the early work of Sir Thomas More *Utopia* (1516), the description of this philosopher to an idealistic island paved the way for several American philosophers and novelists to dig deeper into the utopian works and create their own. Indeed, among the rudiment impetuses that fostered writers to affiliate their works to utopia was the unparalleled growth of industrialization and other tumultuous scourges.

In the 19th century, the “Gilded Age” marked a height popularity of utopian works. This notable period in which “the American society was filled with crime and social injustice” (High 81) made of the utopian speculation a tangible solution. In so doing, the drastic changes in political, economic, and social spheres of America exhorted a prompt reformation, which was associated with utopian ideals. In fact, writers viewed the inevitable dilemmas of their

injured societies as a material to frame the utopian genre as the sole pathway to escape their woes. In this sense, works like John Macnie's *The Diothas* (1883) and William Dean Howells's *A Traveler from Altruria* (1894) are good examples of this era, which followed this criterion and moved to another realm of phenomenal life.

The American author Edward Bellamy (1850-1898) was certainly one of the utopists whose perpetuation to the utopian promising future was highly promoted. His profound concern for the injured population who endured the throes of increasing turmoil and the inevitable social unrest was salient. In his fictional novel *Looking Backward from 2000 to 1887* (1888), Bellamy recounts the story of Julian West who wakes in 2000 after a 113 year sleep in a perfect nation, Boston. This society has become a prosperous place that enjoys perfect equality, well-organized economy, and harmonious grace. It is worth mentioning that the utopian blueprint of this author came as a counterblast to the gruesome realities of the Bostonian society of the late nineteenth century. It alerts the American population to seek a rapid alteration in order to eliminate the jeopardizing crises, including the growing rift between the rich and the poor, the unsafe conditions of the downtrodden working class, and the glaring disparities of the capitalist regime. It is also noteworthy that the miserable atmosphere of Bellamy's town, namely Chicopee Falls, Massachusetts, urged him to call for the complete eradication of the horrors of the post Civil War period.

In the twentieth century, however, the popularity of utopian genre started to wane due to the booming realism and modernism, in addition to the rapid development of technology. People crave reading works about the realities of their ruinous environment rather than waiting hopelessly for an impossible utopian future to become attainable. In this context, very few writers proceeded with the imagination of a better world, which would be released from turbulence and injustice. The feminist writer Charlotte Perkins Gilman was among the utopian

advocators whose novels *Moving the Mountain* (1911), and *Herland* (1915) showcase her urgent insistence on a prompt reformation, particularly for women's status.

In 1999, the writer Yorick Blumenfeld, in turn, wrote his (e) utopian work *2099: A Eutopia*, which rose from the ashes of a dead utopia. In a period where utopian dreams were utterly abandoned, Blumenfeld painted a rosy image for a town in England, known as Yare. This appeared as an opposing reflection to his American environment, which was afflicted with the perilous capitalist implication of the post Cold War. In his account, he tells the story of an American reporter, Deric Channing, who is sent for a mission to England in order to recount the alteration of Yare in 2099. His English host, Ivia, feels offensive for the biased exploration of Deric who continuously distorts the (e) utopian scheme of her country. In so doing, Ivia corrects the reporter's false accusations and illustrates the celebrated reformation of her nation that encompasses intimacy, love, egalitarianism, and brotherhood. In *2099: A Eutopia*, the writer transmits his visionary plan through his assertion on the establishment of a better world rather than a perfect one, with the assistance of Machine Intelligence (MI).

The two literary works of Bellamy and Blumenfeld endorse the reformation of their societies through a (e) utopian imagination to the future. However, there is a slight difference in terms of the genre of their (e) utopias. On the one hand, Bellamy's futuristic world is built on utopian aspects, which mainly signifies a perfect harmony and an illusory environment of a heavenly scheme. On the other hand, the speculation of Blumenfeld is characterized by its eutopian principles that target the possible achievement of a better world and the well-being of humanity.

Looking Backward and *2099: A Eutopia* were written in different socioeconomic, political, and literary contexts. However, both of the aforesaid (e) utopian novels work well together. In other words, the two (e) utopian accounts function as good examples that portray

the horrors of American industrialization and the hostilities of the capitalist regime. Bellamy and Blumenfeld were overwhelmingly affected by the fierce upheavals of their eras. As such, they fled from the gruesome realities of their environments and travelled with their imaginary thoughts to an ideal world arranged with certain principles, including the absence of money, equality, the betterment of humankind, the prosperous economy, and loving relationships. Their flagrant abhorrence towards the abusive control of capitalist leaders who belittled the helpless population, particularly the working class is the fundamental impetus, which exhorted the two writers to suggest a (e) utopian future based on socialist values.

Both novels drive our attention to question the (e) utopian socialist arenas of the two writers. In other words, Bellamy and Blumenfeld's intense rejection to oppression and hegemonic control that stemmed from the capitalist doctrine appears to be fueled by unexpressed inconsistencies of ironical and ambiguous evidences. Furthermore, the outpouring of contradictory evidences in both works can be disclosed through the permanent despotic notion of subtle domination and authoritarian leadership. Hence, this mutual feature, which is deduced after careful readings, fostered us to handle a comparative study between *Looking Backward* and *2099: A Eutopia*.

In doing so, our study, *An Inquiry into the (E) utopian Society* will examine two socialist (e) utopias through exploring the fundamental parameters of the utopists' futuristic projects. In this sense, we will not solely limit our research to the investigation of the virtues of Bellamy's and Blumenfeld's blueprints, but, we will also analyze the unexpressed despotic ideologies of the two authors through the depiction of the ironical and ambiguous evidences.

The contradictory principles of the two (e) utopian accounts represents the core purpose that enhanced us to investigate the writers' imaginary worlds and therefore to disclose their numerous inconsistencies. This leads us to ask the following questions: Are the

(e) utopian policies of Bellamy and Blumenfeld associated with despotism? Do the socialist plans of the two (e) utopists rely on an authoritarian impulse to attain their (e) utopian plans? And the last question: Do the two writers who claim to despise capitalist constraints and domination over the population evoke a dystopian world?

Accordingly, our present dissertation will explore the (e) utopian schemes of the perfect state envisioned by Bellamy in 2000, and the better world established by Blumenfeld in 2099. Throughout our analysis, we will rely on basic terms, including Capitalism and Socialism so as to depict closely the (e) utopian plans of both novels under study and therefore to enable the comprehension of the futuristic parameters of their supposedly utopian alternatives. To achieve that, we will mainly apply the concepts of Irony and Ambiguity that will, in turn, provide an evident elucidation to the aforementioned queries. These two terms will also help us to depict the glaring deficiencies of the socialist philosophies of both authors and reveal the actual nature of their futuristic arrangements.

In our study, we intend to refer to different critical analysis that dealt with Bellamy's utopian novel. Unlike *Looking Backward* is recognized to be among the literary works that received a considerable amount of criticism. Blumenfeld's *2099: A Eutopia* does not have any critical analysis.

Bellamy's *Looking Backward* is aligned with the novels that were criticized from different perspectives. One of the most notable critical surveys is provided by the British author William Morris, who wrote a "counterblast" to Bellamy's book. At the beginning, he criticized it through *Commonweal* magazine, and then through his utopian novel *News from Nowhere*. In *Commonweal* (1889), he contends that Bellamy's book represents a jeopardy to the society. That is to say, there would be a group of people that would welcome the ideology of Bellamy with its "errors" and "fallacies" and eventually lead them to a sterile path.

However, the rest would definitely acquire false information of what socialism is, and find it pointless. Besides, he assures that his policy seems “to be a somewhat dangerous hope to rest upon”. Overall, he questions the invincible system of Bellamy, particularly his endorsement to a “machine life”.

The American socialist, Benjamin Tucker in his journal *Liberty* published an article entitled “The Beauties of Bellamism” (1890). In his review, he asserts that Bellamy outlines a remarkable alternative in *Looking Backward* whose rapid success is attained due to his ideal solution for the afflicted era of the American society. Still, “the absence of the method by which so complete a change was effected is the weak feature of the book”. Consequently, this flaw undermined the possibility of achieving, at least certain utopian features suggested by Bellamy.

A nineteenth century’s reviewer also provides an examination in *New York Times* journal entitled “Edward Bellamy Dead” (1898). In his criticism, he asserts that the sole reason that made of Edward Bellamy a popular writer of his time, is his utopian novel *Looking Backward*. The reviewer states that the population perceived the utopian prophecy of the author as a “realization of their socialist dreams”. However, some knowledgeable conservatives believed that “Bellamy’s utopia could not exist; or, if ever reached, would mark a rapid decline in culture”.

The American philosopher, Lewis Mumford, in his turn, criticizes *Looking Backward* in his anthology *The Story of Utopias* (1922) and denounces the lack of “personal contacts or relationships”. Mumford, also, contends the mechanization of workers in the economic sector of Bellamy’s utopia that entailed the dull image of the laborers. As such, he concludes that the author “has invented a high-powered engine of repression” (166-167).

Similarly, the American historian Catherine Tumber criticizes in her article “Edward Bellamy, the Erosion of Public Life, and the Gnostic Revival” (1999) the writer’s utopian world that lacks a “public realm” (610). Besides, Tumber focuses on the mutual endeavor of “militaristic totalitarianism” (611) between *Looking Backward*’s economy and the battles that would soon take place in America.

Since Marxist critics view literature as the mirror that best reflects history of any given environment and that literary works merely reveal to us the socio-historical background of societies, it will be helpful to espouse the Marxist approach in our present study.

Marxist literary criticism is an approach of literary criticism, which emerged with the writings of the German philosophers Karl Marx and Friedrich Engels. The British Marxist, Terry Eagleton in *Marxism and Literary Criticism* defines Marxist criticism as a vital theory “for the fullest explanation of any work of literature” (6). Hence, in order to fully understand literature, one must understand “the total social process of which it is part” (6) and take into account the historical, social, and political spheres from which it originates. In this concern, we will focus in our analysis on certain observations, which are basically reached by Marxist philosophers and critics, including Marx and Eagleton.

In terms of structure, our present work will be divided into three chapters. The first chapter will contain three sections. The first section will be exclusively devoted to an overview of “utopia”. The second one will deal with the definition of concepts, namely Capitalism, Socialism, Irony, and Ambiguity. As for the third section, it will be solely dedicated to the historical background of both *Looking Backward* and *2099: A Eutopia*. We will also refer to the biographical sketches of Edward Bellamy and Yorick Blumenfeld. This will include the plot overview of their (e) utopian works that will provide an insight about the main events.

The second chapter will explore the weather of (e) utopia in the two novels under study. This will be followed with a section through which the concepts of Capitalism and Socialism will be analyzed.

The third and last chapter will depict the myriad deficiencies of *Looking Backward* and *2099: A Eutopia*. This will be accomplished through the use of two fundamental terms of Irony and Ambiguity. Then, after the depiction of the outpouring inconsistencies, we will disclose the despotic realities of the two (e) utopian accounts.

In the conclusion, we will use the fundamental findings of our research in order to unveil the virulent parameters of the analyzed (e) utopian plans that will, in turn, showcase the unexpressed endeavor of evoking a dystopian world.

Chapter One

The Definition of the Concepts and the

Historical Background of *Looking*

Background from 2000 to 1887 and 2099: A

Eutopia

Chapter One

The Definition of the Concepts and the Historical Background of *Looking Backward*

from 1887 to 2000 and 2099: A Eutopia

Introduction

The present chapter is divided into three main sections. The first section will be exclusively dedicated to the overview of utopia that will include an explanation of the emergence and development of this term. The second section will provide the definitions of Capitalism, Socialism, Irony, and Ambiguity. Moreover, we will rely on the Marxist approach when defining some concepts. In order to undertake this research on the two literary works under study, we need to introduce a proper comprehension of their historical contexts. Thus, we have decided to devote the third section to the historical facts of both novels *Looking Backward from 2000 to 1887* and *2099: A Eutopia*. We will present the biographies as well as the literary accomplishments of Edward Bellamy and Yorick Blumenfeld, in addition to the synopses of the two novels that will give a full understanding of their main events.

I. An Overview of utopia

A map of the world which does not include Utopia is not even worth glancing at, for it leaves out the one country at which Humanity is always landing. And when Humanity lands there, it looks out and, seeing a better country, sets sail. Progress is the realization of Utopias. (Wilde 29)

The concept of utopia goes back to ancient Greek and signifies two specific meanings namely, good place (eu-topos) and no place (ou-topos). In literature, utopia is used to imagine a good place, which is better than the real devastated environment. Its commonly adequate antonym is the term “dystopia” that indicates a dreadful place that is more appalling than the

real world. This concept has flourished through myths and has developed gradually to reach a great prominence in literature, particularly in science fiction novels, movies, and other scopes (MacDonald 13-14). Although the term of utopia emerged in the prehistoric period, it was officially introduced by the British author Sir Thomas More.

The word utopia marked its advent as a “literary tradition” in classical works that originated in Greece, principally with Plato’s *The Republic* (c.380 BC), and Aristotle’s *Politics* (c.350 BC). Plato’s literary work was the first to provide a common definition to utopia that we usually find in dictionaries as a “perfect place”. In *The Republic*, he attempts to describe an ideal philosophical state, which relies on a well organized utopian system, ruled by intellectuals and kings. The fundamental order of this state is built upon a hierarchal regulation and relies much more on giving “practical” instructions for a better world (14). After the emergence of these works, writers became more interested in producing works that are related to the utopian fiction.

According to MacDonald “the Renaissance has traditionally been described as a rebirth of classical ideas, including the idea of utopia” (15). During the Renaissance, the author Thomas More marked the advent of the utopian genre and wrote his book *Utopia* (1516) that depicts an egalitarian island, which is based on idealistic principles (15). Since then, other works like Tommaso Campanella’s *The City of the Sun* (1623) and Francis Bacon’s *New Atlantis* (1627) demonstrate the great concern of writers to relate their literary careers to the speculation of utopia.

Writers who were intrigued in utopian literature had a mutual endeavor of describing a particular community, which denotes the alteration from a chaotic environment to a better place. Their visionary works serve for the depiction of the progressive change of a given society. In this concern, the utopian reformation encompasses the thriving of economic and

political systems, the egalitarian scheme, and the communal relationships that bring harmony and peace to the populace. In the same context, the attempt to eliminate the horrors of private property functions as one of the principles, which made many writers affiliate their utopias with political and economic ideologies, including Socialism.

At the outset of the Industrial Revolution, several writers, including Robert Owen, opted for advocating more utopian dreams. At the end of the century, works like Edward Bellamy's *Looking Backward* (1888), William Morris's *News from Nowhere* (1890), and William Dean Howells's *A Traveler from Altruria* (1894) reinvigorated the use of this genre (15). Then, at the beginning of a new century, H.G. Wells's *A Modern Utopia* (1905) and Charlotte Perkins's feminist utopia *Herland* (1915), in turn, contributed to the tremendous popularity of this literary form. It is worth noting that the epoch of the nineteenth century endorsed the birth of utopian thoughts and fostered the improvement of human nature. In this regard, the core purpose of utopia to target a realm of reformation became the predominant emphasis of the writings of the majority of authors.

The integration of Karl Marx and Fredric Engels in the prominence of the utopian genre is undeniable. It is claimed by the professor Gregory Claeys that these two theorists had a notable role in the "understanding of the development of utopian thought and literature" (13). As such, those who asserted that these two philosophers disparaged the utopian visions to ultimately lead to the eclipse of utopian ideals, was not true. In contrast, Marx and Engels, in addition to other Marxists promoted utopian thoughts and therefore perpetuated its essence that best suit their socialist projects. Throughout their enhancement to utopian socialism, they put emphasis on the fact that utopia is not to be limited only to an unattainable sphere of visions (13). Instead, it should enhance the alteration from unachievable hopes to futuristic projects that would ultimately come to fruition. In this sense, as Claeys asserts: "the present should therefore be seen in terms of its fulfilment in the future" (13-14).

However, this enormous “expansion” became an “explosion” in the twentieth century (Macdonald 15-16). The drastic implications of the utopias gradually changed their direction to emphasize another vitiate sphere. That is to say, the advent of the two World Wars and the unparallel development of technology marked the decline of the utopian genre. Moreover, people who lived with the inevitability of social unrest and the hostility of wars started to perceive the utopian dreams to be out of reach, and their ruinous connotations as being irreparable.

In this context, the twentieth century is recognized as a period that marked the incessant advent of dystopian works. In other words, when the world became conscious about the annihilation of human beings and their nature of destruction (MacDonald 16), dystopia supplanted the illusory plans of utopia. The dystopian genre, which provides a portrait of disillusionment and discontentment of the real world, elucidates its ruinous futuristic atmosphere (Claeys 21). In this sense, writers were more engaged to depict the ineluctable cataclysm that would genuinely define the near future. Novelists like George Orwell in his book *1984*, portrays one of the most remarkable dystopian prospectus and responds to the audience’s wish to read works that reflect the actual situation of their unsettled lands.

The late twentieth century ultimately witnessed the absence of utopian writings in literature. Very few novelists kept on upholding the speculation of an inexistent ideal life. For instance, the American writer Yorick Blumenfeld is among the very few novelists who wrote *2099: A Eutopia* (1999); a literary (e) utopia that describes the drastic adjustment of an English society, namely Yare.

II. Definition of the Concepts

II.1. Capitalism

Since the dawn of the American history, Capitalism has always been an exceedingly complicated and debatable system. Its politics have been increasing to become finally a worldwide concept, which has a great concern in the events that take place in societies. This doctrine has been an arguable subject, particularly in America due to its afflicting implications on its social, political, and economic stages. Thus, different definitions are provided by scholars in order to expound the various effects of this ideology on their societal structures.

According to *Merriam Webster dictionary*, Capitalism is defined as “an economic system characterized by private or corporate ownership of capital goods, by investments that are determined by private decision, and by prices, production, and the distribution of goods that are determined mainly by competition in a free market”. The word “grew out of a feudal society” (Schumpeter 17), exactly after the remarkable revolution from feudalism to capitalism in Western Europe and “the feudal exploiter was simply replaced by the capitalist exploiter” (17). Over time, the drastic shift to a capitalist exploitation that started to take shape in Europe became rampant in the United States, particularly with the booming industrialization in which Capitalism turned out to be its byproduct.

The American writer Lois Tyson, in turn, provides an explanation to Capitalism and asserts in her anthology *Critical Theory Today* that “the word capital means money—and determined solely in terms of its relationship to a monetary market” (62). That is to say, capitalists care about nothing but making themselves richer and leave the downtrodden working class extremely poor. This money-based doctrine is fundamentally based on free markets without governmental interventions. Its myriad complexities are defined as the main

reason behind global economic crises. Moreover, Terry Eagleton asserts in *Why Marx Was Right* that in spite of the undeniable ability of Capitalism to bring an “untold prosperity to some sectors of the world”, the intricacies of this doctrine “has also proved incapable of breeding affluence without creating huge swathes of deprivation alongside it” (15).

The bitter implications of capitalist ideology afflicted the ordinary people, especially workers. As a reaction to the extravagance of this doctrine, its opponents rebelled against the capitalist disparities by revealing the extravagance of the dictatorial leaders. The journalist Kim Kelly defines it as “an inhuman, anti-democratic, unsustainable, deeply exploitative system that must be dismantled”. In the 19th century, Karl Marx also was one of the pioneering theorists, who opposed Capitalism. In his book *Das Kapital*, Marx ironically contributed to the popularity of capitalism and expounded its connotation on society. In his work, he states, “[A]s, in religion, man is governed by the products of his own brain, so, in capitalistic production, he is governed by the products of his own hands” (772). This shows the ability of the dominating force of Capitalism to control the entire lives of every individual.

For Marxists, Capitalism is defined as an exploitative doctrine, which begets economic inequities and social instabilities. The capitalist supreme domination of the elite, according to the Marxist advocates, created the lowered status of the rest of the powerless population. Moreover, the capitalists’ coercive treatment and the constant exploitation of the lower class became the rudiment impetus that empowers their status and therefore guarantees the prosperity of their system. In short, the blatant description of Capitalism is the regime in which “the means of production are privately owned and those who own them inevitably become the dominant class” (Tyson 58).

Indeed, the hegemonic domination of capitalist regime is defined as the sole factor that snatch away the opportunities of welfare of the working class whose lives are deemed as

nothing but a profitable tool for the booming businesses of private owners. This is merely what fuels the tension between the controlling class and the rest of the weak population and proves that, as Marx argues in *The Communist Manifesto*, “society as a whole is more and more splitting up into two great hostile camps” (10). That is to say, the unrestrained power of the capitalist bourgeoisie sows the seeds of devastation so as to saddle the oppressed working class and therefore inflate the gap between the two antagonistic classes.

While Capitalism is recognized as a worldwide economic power, another competing ideology emerged as a counterblast to it, known as Socialism. Socialist doctrine concentrates on the equal sharing of the means of production by the whole community. Contrary to capitalist’s endeavor of the private owning of the profits, Socialism supports the collaboration of citizens and the communal owning of the entire resources and wealth of the nation.

II.2. Socialism

The author Samuel Arnold defines Socialism as both “an economic system and an ideology” that concentrates on “social rather private ownership of the means of production”. Its rudiment aim is to organize the economic arena of a society through collaborative planning rather than “market forces”. As such, contrary to Capitalism, which increases the means of production for having more profits, Socialism “gears production towards needs satisfaction”. According to Arnold, socialist philosophy eliminates the threatening pitfalls of capitalist doctrine, including inequality, the abrupt exploitation of the weak population, and corruption. That is to say, Socialism emerged to supplant these hostile capitalist principles by democracy and rationalization.

In the same context, the reporter David Gilmour in the local newspaper *The Daily Dot* provides a definition in *What is Socialism Really?* According to Gilmour, Socialism is a “political ideology”, which aims at the equal distribution of the means of production in order

to create an egalitarian cooperative society. He asserts that the main endeavor of this political orientation is to create a balance between the rich and the poor. Besides, its fundamental attempt is to value the oppressed workers and treat them as human beings by giving consideration to their status.

Other explanations are provided by different sources and scholars. *Merriam Webster dictionary* offers a brief definition of Socialism. The noun signifies “a stage of society in Marxist theory, transitional between capitalism and communism and distinguished by an equal distribution of goods and pay according to work done”. In terms of Marxism, it is worth noting that Karl Marx was the first to advocate the socialist wave, which he used to contend the exploitative system of Capitalism. The Marxist Terry Eagleton, on his part, provides an explanation to Socialism in which he asserts that “socialism involves a change in the very notion of sovereignty” (*Why Marx Was Right* 207). That is to say, the socialist doctrine is fundamentally defined as the utter eradication of the capitalist dominating power, without keeping anything of its seeds.

It is noteworthy that Socialism is broadly used as an alternative in the utopian accounts of many writers. In their contexts, they purport that Socialism is the adequate portion, which uplifts the social organization. As such, they assert that the socialist thoughts in their utopian arena mean that:

The selfishness and waste which hindered the proper use of the unlimited productive capacity of society, created by capitalist industrialisation, will be removed, and through this revolutionary act alone the new socialist society will simply uncover the abundance whose potentiality has already been assured by its predecessors. (Bauman 55)

Karl Marx and his advocators who enhanced the widespread of socialism in which “the means of production and production itself is vested with a central authority” (Schumpeter

167), brought utopian visions and aims. In spite of naming his philosophy of founding a socialist world mainly as “scientific socialism”, his salient collaboration to creating a socialist utopian world is undeniable. Moreover, the definition he provides to Socialism is mainly stemmed from his concentration on class relations and the inevitable struggle that relate the two. Hence, his goal to foster a prompt revolution that would beget the advent Socialism in the future can be clearly seen as a socialist utopia. In the same context, Terry Eagleton also suggests an explanation to Socialism that can be perceived as a speculation to the utopian socialist future. In *Why Marx Was Right*, he states: “[I]deally, socialism requires a skilled, educated, politically sophisticated populace, thriving civic institutions, as well as evolved technology, enlightened liberal traditions and the habit of democracy” (18).

These vital terms of capitalism and socialism will be broadly developed in the second chapter when depicting their glaring presence in *Looking Backward* and *2099: A Eutopia*.

II.3. Irony

Irony is a literary device that provides the difference between the expectation of a situation and its reality. It signifies the contrast between something we see from the surface and its actual meaning. This concept may also suggest the distinction between what someone might expect to happen and what really takes place (*Literary Device*).

The word Irony comes from the Greek word “eironeía” which, in turn, originates from the Greek character named Eiron. The Latin word gained prominence as “ironia” and came to mean “dissimulation” or “purposely affected ignorance”. Then, in the 16th century, it became a part the English dictionary as a figure of speech (*Literary Devices*).

In literature, Irony is used by writers by playing around with words in order to hide the significance of their thoughts. This literary device is used “to suggest the stark contrast of the literal meaning being put forth”. Additionally, the ironical words that a literary text contains

do not reveal the technique of Irony, but rather by relating the situation to the background in which they are set (*Literary Devices*). Hence, works that contain the device of Irony, states the contradictory anticipation that the reader does not intend to receive.

The literary technique of Irony has three rudiment types such as: verbal irony, situational irony, and Dramatic Irony. The verbal irony is “the use of words to mean something different from what a person actually says” (*Musthave.Media*). The situational irony, in turn, refers to the “discrepancy between what is expected to happen and what actually happens” (*Musthave.Media*). As for dramatic irony, it appears when the audience is conscious about something that the characters themselves are not aware of.

II.4. Ambiguity

The concept of Ambiguity is recognized for its broad interpretations, which might misleadingly create messiness or contribute for the subtle elaboration of certain intentions of writers in their works. Its occurrence in literary works has become frequent and driven readers to question the events that take place in a literary text and reach unexpected conclusions.

According to Thesaurus dictionary, Ambiguity originates from both late Middle English (1375-1425) *ambiguite* and Latin *ambiguitās*, which means “doubtfulness or uncertainty of meaning or intention”. This term occurs mainly when a word, expression, or sentence convey more than one interpretation or meaning (*Literary Devices*).

Through the device of Ambiguity, writers tend to provide for their audience a deep meaning to a particular event or situation. Thus, the reader starts to question the vagueness of a specific statement and finally makes him/her reveal the hidden part that hasn't been introduced straightforwardly by the writer. Additionally, Ambiguity can be seen as the main impetus behind the occurrence of several interpretations. Additionally, Ambiguity as a literary genre occurs mainly when the meaning of a given work is not determinable.

The lack of clarity and the inability of perceiving certain ideas introduced by writers also entail Ambiguity. That is to say, the contradictory statements that oppose the actual aim of an author in his/her work lead the reader to depict blatant equivocal instances that shape Ambiguity.

The concepts of Capitalism and Socialism will further be discussed in the coming chapter, which will deal essentially with the (e) utopian schemes in Bellamy's and Blumenfeld's novels.

III. Historical Background of *Looking Backward from 2000 to 1887* and *2099: A Eutopia*

III.1. *Looking Backward from 2000 to 1887* by Edward Bellamy

III.1.1. Biographical Sketch of Edward Bellamy

a) Early life and Education

Edward Bellamy was born on March 26th, 1850 at Chicopee-Falls town, Massachusetts. Both of his parents were religious devotees. His father King Rufus Bellamy (1816-1886), was a Baptist minister, a descendant of Joseph Bellamy. However, his mother Maria Louisa Putnam, a daughter of a Baptist minister Benjamin Putnam, was a Calvinist.

In his early years, Bellamy attended a public school in Chicopee. Few years later, he moved to a Union College in New York, where he studied only for two semesters. Later on, Bellamy started his travels to Europe and spent one year in Dresden, Germany. At the beginning, he began his career by taking lessons in law, but he soon abandoned this branch without having an experience in the legal profession. He was more interested in the world of journalism in which he got his first steps with his journalistic writing for New York, then to his hometown Massachusetts where he worked in Springfield Union (*Revolvy*).

The Chicopee town where Bellamy lived witnessed the social instability and the appalling division between the rich and the poor. In his early age, he was afflicted by the constant issues that plagued his town, thus he expressed his strong want to arrange the social unrest through the publication of his early reviews on journals (MacDonald 11).

Bellamy suffered from Tuberculosis that eventually caused his death. He had this fatal disease at the age of twenty five. When his health started to deteriorate, he spent one year in Hawaiian Island trying to defeat this illness. Then, he went back to the United States and decided to leave his job as a journalist in order to enter the world of literature. One of the underlying reasons that made him favor this job was its few demands and efforts upon his frail health (*Revolvy*).

In 1882, Edward Bellamy married Emma Augusta Sanderson and had two children Paul (1884) and Marion (1886).

b) Literary Career

Edward Bellamy started his literary career in 1875, the year in which he published his first short story entitled *The Cold Snap* in *Scribner's Monthly*. Following this year, he published twenty-two more short stories. Bellamy continued his journalistic career until 1881, and then, he became more interested in literature. In 1878, he began writing his long literary pieces with his first novel *Six to One: A Nantucket Idyl*. Two years later, he published two other undistinguished works, including *Dr. Heidenhoff's Process* (1880), and *Miss Ludington's Sister* (1885), through which he employed the technique of psychological plots. Bellamy was praised for his romantic imagination, which coincides with that of Nathaniel Hawthorn (Ann Brown 39).

After his marriage in 1882 and the birth of his two children, Bellamy had a strong will to shape a better world. His aim to belong to a suffocated society urged him to write his

masterpiece *Looking Backward* (40). It is worth noting that a shift to science fiction marked a notable step in his literary career. In 1886, he gave a start to his utopian novel. Published in January 1888, Bellamy's novel attracted the attention of his public and remembered to be one of the greatest works he had ever written. Due to its tremendous popularity, the publisher barely managed to keep up with the audience's continuous demands. Within a year, this novel had sold 200.000 copies and competed the most appealing books of the late nineteenth century like *Uncle Tom's Cabin* by Harriet Beecher Stowe and *Ben Hur: A Tale of the Christ* by Lew Wallace (*Revolvy*). Few years after its publication, *Looking Backward* sold over 1.000.000 copies and became the third bestseller of its time (*Spartacus Educational*).

The support of his readers, particularly for "the nationalization of the public services" and the influence of Bellamy's thoughts led to the foundation of many Nationalist Clubs. More than 162 clubs were created by intellectuals who were fascinated by Bellamy's vision of creating an egalitarian nation freed from all the complexities of the Gilded Age (*Revolvy*). During the same period, Bellamy became the editor of the two American Newspapers *The Nationalist* (1889-1891) and *The New Nation* (1891-1894).

In 1897, he published the sequel of *Looking Backward* entitled *equality*. The novel attempted to put emphasis on the "central role of women in the radical social change", the right of animals, and "the wilderness conservation" (*Spartacus Educational*).

c) Death and Legacy

Edward Bellamy died of Tuberculosis on May 22nd, 1898, at the age of 48 in his town Chicopee Falls, Massachusetts. Throughout his life, he was most remembered for his policies and literary works, particularly *Looking Backward*. In 1971, his house in Chicopee Falls, which was built by his father King Rufus Bellamy, was labeled as a "National Historical

Landmark”. Most noticeably, the residential “Bellamy Road” in Toronto is assigned for the author (*Revolvy*).

III.1.2. Synopsis of *Looking Backward from 2000 to 1887*

In *Looking Backward* (1888), Edward Bellamy represents a utopian blueprint to the Bostonian society by relying on the narration of the protagonist Julian West. In his account, the narrator portrays the appalling circumstances of Boston in the year of 1887. However, when West wakes up from his deep slumber, he finds himself in the 21th century, which is portrayed as a utopian world that differs from the real abrupt environment.

The story revolves around the Bostonian narrator Julian West who belongs to the aristocratic family of the 19th century. West begins his story with the description of his town Boston (1887) that goes through numerous hardships. The social unrest and the frequent strikes delay the completion of his house and disrupt his marriage with Edith Bartlett, who represents another aristocratic character. West despises these endless strikes and gets overwhelmed with the melancholic situation of his nation. In fact, the protagonist lives in an ancient big house where he has a secret chamber. His underground room is his sanctuary where he flees from the noisy nation and the troublesome atmosphere. However, he has always suffered from insomnia. Thus, his unbearable sleeping disorder urges him to see Dr. Pillsbury, who prescribes him sleep-inducing drugs. Only his servant Sawyer and the mesmerist Pillsbury know about the way to wake him up.

One day, West gets completely distressed. Hence, he calls out his mesmerist to help him snap out of his situation. That night, Dr. Pillsbury puts him into a very deep slumber. A century later, Dr. Leete, another character that belongs to the 21th century, wakes him up from his sleep. West remains spellbound by the “sudden” transformation of Boston. As such, he

hardly manages to stand what is going on around him. Dr. Leete, in turn, explains to him what has exactly happened in this long period of time.

Dr. Leete and his family welcome West in their house and aid him to be familiar with the new era by portraying their utopian world. West, on his side, acknowledges Dr. Leete about his ancient town and the chaotic turmoil that flooded to their lives. Meanwhile, Leete feels outraged about his stories. He rejects the wicked flaws that saddled Boston and details the well organized order of his era by referring to the eradication of the gap between classes, the betterment of the economy of the nation, the uselessness of money, and many other phenomenal aspects. The daughter of Dr. Leete Edith comes out to be the grand-daughter of the old fiancé of West, Edith Bartlett, and eventually falls in love with West.

The novel ends up with Julian West who has a nightmare. He dreams that his new life has been just an illusion and all his experiences were unreal. He finds himself in his chamber awakened by his servant Sawyer. Meanwhile, he insistently tries to show all the new insights and the idealistic world to Edith Bartlett's family. However, they totally reject his awkward ideas. Eventually, West wakes up from his nightmare and feels thankful for belonging to the 21th century utopian land.

III.1.3. The Historical Background of *Looking Backward from 2000 to 1887*

Looking Backward (1888) was remembered to be the masterpiece of Edward Bellamy, which was written in a notable era of industrial capitalism. Bellamy was overwhelmed by the economic chaos, which took place in the 19th century. Thus, in his utopian novel, he states his abhorrence to the tyrannical system of Capitalism that exhorted him to seek a prompt reformation and envision a utopian society.

The nineteenth century was a time of noticeable facts and dilemmas to the American society. The tremendous change in the political and socioeconomic stages fueled the tension

between classes and engendered deadly events. In 1861, the Civil War appeared as the bloodiest internal massacres, which stemmed from the abrupt conflicts between the Union and Confederacy. The latter sowed the seeds of depression, and hostilities and ruined most of the lives of the American citizenry. This gruesome war was followed by another remarkable period, which was known as Reconstruction (1865-1877). This era, which was supposed to mend the broken pieces left by the battlefield, brought other unpredictable problems including, corruption, lynching, unfairness, and social instability.

After the disillusionment of Reconstruction, the extravagant period of the “Gilded Age” appeared to destruct the American society by “the economic maladjustments of an unmanaged economy” and “the social injustice imposed on its victims” (Blodgett 232). Definitely, it was the industrial revolution which fueled this epoch with the rapid growth of technology and the increasing materialism and corruption. During this era, the booming industrialization expanded the disarray between the upper and the working class and raised the disparities among people. Accordingly, distrust and hostilities troubled the social organization and ultimately pushed populations to live in a volatile period of greediness and domination.

In 1870, America witnessed also a time of agricultural crisis, which gave rise to an inevitable depression. Then, in 1873, another overwhelming plight engulfed the population with a striking “labor panic” that, in turn, hampered the economic sector of the American societies. The latter compelled the population to live amid poverty, hostility, and absolute depravity. In this concern, the conditions got worse and generated unemployment and instability. Following this plight, the prevailing railroad investments brought huge effects to the policy of labors and drastic changes to the economic, social, and political arenas.

This dramatic turmoil made laborers suffer from social unrest, particularly when the capitalist industrial owners mistreated them. They were forced to work for long hours under hazardous conditions, and endure the throes of the materialistic world of the controlling capital. In this context, employees took action and eventually rebelled against the discrimination of their bosses. An arranged strike known as “Knights of Labor” emerged in America as a momentous manifestation of laborers. During this time, a large number of workers organized themselves in order to ask for particular regulations, including the safe working conditions and shorter hours of work. Later on, another well known strike emerged, and it was referred to as the “Haymarket Riot”. In this rebellious act, “the grievances of labor were not imaginary”, and the main reason for this was the agonizing state of workers who were “overworked and unpaid” (Busch 247). This strike was of a great damage, for a bomb was exploded by the anarchists and entailed the death of many people. This result angered the public and led to the decreasing number of the advocators who supported the continuity of labor strikes.

This is concerning the historical background of *Looking Backward from 2000 to 1887* in which Bellamy drew his subject-matter from. While Bellamy’s text portrays an image of the perilous system of the late 19th century, Yorick Blumenfeld’s *2099: A Eutopia* (1999) provides a presentation that reflects the horrors of capitalism and domination in the Post-Cold War era.

III.2. *2099: A Eutopia* by Yorick Blumenfeld

III.2.1. Biographical Sketch of Yorick Blumenfeld

a) Early Life and Education

Frank Yorick Blumenfeld is an American author and futurologist. He was born on April, 1933 in Amsterdam. In his early childhood, he travelled to France. Then, in August

1941, he went to New York with his family. Yorick is the son of the famous photographer Erwin Blumenfeld. He has published several prints of his father, including *The Naked and the Veiled: The Photographic Nudes*. In his early years, he attended one of the oldest schools of the United States known as *Columbia Grammar & Predatory School*. Later on, he registered at Harvard University (*Wikipedia*).

During his years at college, he has always been interested in French, British, and Russian history. Thus, he has undertaken his senior thesis *Google and Russian Censorship*, and supervised by the American Historian Richard Pipes. In his thesis, he asserts that “censorship acted as a fuel for global activity, resulting in some of the world’s best known works of artistry”. In doing so, he used his thesis as a theme for his work entitled *See Saw* (1969) published by Harcourt Brace. Blumenfeld wrote this book when he was the bureau-chief of the Eastern Europe Magazine named *Newsweek* (*Wikipedia*).

b) Literary Career

Yorick Blumenfeld started his literary career as a writer, essayist, futurologist, and editor. He has written and edited 25 books and 2000 essays and articles.

Blumenfeld was always frustrated to witness the nuclear destruction during the Cold War. This fear made him take the decision to move to the South Pacific with his girlfriend Helen (and now his wife for more than 40 years) and his friends. In fact, they all together established an international community near the town of Nelson known as *Philia* located on the Northern coast of New Zealand. This practice led many groups to found other communities like *Philia*’s one, in addition to another group of diligent objectors who moved to this area before World War I. However, these communities did not survive for long, and were soon distracted. This notable experience of nuclear survivors eventually led Blumenfeld to state it in his book *Jenny, My Diary*. In 1984, this book became an international best seller.

It was ranked as the first on the British bestseller list, and translated into 32 languages (*Wikipedia*).

Later on, Blumenfeld has become an editor of the series *Prospects for Tomorrow* (Thames and Hudson). This edition is portrayed in one of his books entitled *2099: A Eutopia*. Throughout his novel, he predicts the daily life in 22nd century, and discusses the possible ways to the betterment of mankind. The main impetus of *2099: A Eutopia* is to eradicate the anarchic system of Capitalism by imagining a techno-future where people cooperate all together so as to lead a better world. Blumenfeld adds to his imagination the MI (Machine Intelligence), which controls the genetic as well as the psychological makeup of all citizens in Yare, England.

In 2004, he published another novel entitled *Dollars of Democracy* that demonstrates the ills of Capitalism by asserting that this system cannot coincide with democracy. It represents a “technology-driven” and “democratic alternative” arguing that capitalist regime is inaccurate. Through this novel, he conveys a positive vision by fostering collaboration and illustrating how things would work with the realization of this proper scheme. As such, cooperation would replace competition and this system would improve the conditions of humankind (*Wikipedia*).

Yorick Blumenfeld affirms that it is a challenge to predict an illusory world. However, nothing is impossible, for the new generation may adjust. He gives an instance of how the authoritative Soviet Union came to an abrupt end and ultimately declined. In this sense, the horrors of Capitalism may similarly vanish. According to this author, this predictable system may be attainable if people insistently work for it and consider it as the most accurate alternative (*Wikipedia*).

III.2.2. Synopsis of *2099: A Eutopia*

2099: A Eutopia is Yorick Blumenfeld's novel (1999), which is classified among the very few (e) utopian works of the second half of the 20th century. It is the adaptation of the series *Prospects for Tomorrow*. This work is based on the imagination of a better world that abolished the horrors of Capitalism through the illustration of some (e) utopian characteristics including intimacy, equality, fraternity, and creativity. Blumenfeld describes the community of Yare, England in 2099 relying on a set of reports. Moreover, the nation relies on MI (Machine Intelligence) whose role is to facilitate the life of the English citizens.

The opening part of *2099: A Eutopia* introduces us to the reporter Deric Channing, who belongs to NorAm (North American continent). From the beginning, Deric states his displeasure to go to Yare, in order to report for his nation an overview about its lifestyle. He believes that it is risky to travel to England due to the threats that plagued its system. On his arrival to Yare, Deric delivers his first report "Yare, Norwich, England" in which he wonders if MI controls the memberships of this community. Also, he argues that the complete absence of money and the eradication of private properties ruined the competitive spirit of citizens. His guide Ivia, in turn, provides a journal voice in order to correct Deric's false accusations. She states the high qualities of her nation, including spirituality and intimacy.

In the second report entitled "Family", Deric denounces his displeasure for the extended families of Yare. After his observation of Arryl's family, he wonders how the members of this family manage to bear the awkwardness of their lifestyle. In this report, Deric also asserts that egalitarianism that directs Yare undermines citizens' expression and sternly determines their taste. Trying to correct the reporter's claims, Ivia is always there to contradict NorAm's reporter biased ideas. She defends the features that describe her

community's families and asserts that Yare's population feels proud of the resilience of their familial relationships.

In his third report "The Economy", Deric Channing presumes that MI seems to have a great deal in the economy of Yare. Moreover, the industry of this nation grants ratings to laborers, depending on the amount of their works. But, if for example the foreman Matti does not stand a worker for personal reasons, he may then prevent him/ her from all these luxuries. In doing so, Channing comes to the conclusion that there exists a vengeful spirit in this system. Matti ends up this report by assuring to Deric that the efficiency of their community is achieved due to the reliance on a group of leaders who command their society.

Concerning the educational system, the memberships of Yare values its beneficial role. They raise their children by teaching them to prioritize their education. Once the reporter depicts the educational perspective of Yare, he continues his mission with the illustration of their philosophy. In this part, Deric is introduced to a wise man Winston in a Chapel, who expounds to him the philosophical parameters of Yare. Hence, he refers to the importance of integration, the collaboration of the whole citizens in decision-making, spirituality, reason and many other features that contribute to the betterment of Yare.

Later on, the American reporter broadcasts "The Theatre of Vision", "The Creative Balance" and "Onwards to Mars". Through these reports, Xancis, the creative director of Yare, illustrates the extreme importance of creativity, which contributes to shape a strong system to the nation. He also affirms that their theater, which fosters imagination and vision, is a source of richness. Then, Deric provides a thorough survey about their religion. In this context, the spiritual creationist Grieg assures to him that the religious spirit dwells within their souls. Besides, religion, particularly Gnosticism is glorified in Yare because it offers a sense of union. After his overview about religion, he moves to his last report entitled "Creating Myths". Xancis

points out the importance of myths and visions, which lead to the insightful discovery and development of Yare. Still, the reporter continues to contend all these aspects.

Ivia proceeds with her contradictions to some points reached by Deric in his reports. According to her, Deric underestimates the qualities of Yare by prioritizing NorAm's capitalist system. After Deric's distortion, she confirms that contrary to NorAm that gives more consideration to individuals, Yare, in turn, prioritize the community as a whole. Unfortunately, Ivia argues, the materialistic world of his community eliminates crucial virtues including feelings and emotions.

The story ends with Deric's health being deteriorated. After MI's assistance to him, he gradually recovers and provides voice letters to Ivia in which he asserts that he looks regretfully upon his false accusation and violation to Yare. He admits that the influence of NorAm drove him to distort its democratic system, and comes to the conclusion that the capitalist regime is corrupt. He also asks for Ivia's permission to join her society. Eventually, Deric Channing becomes a citizen of Yare and Ivia understands fully his situation and forgives him for his unintentional deeds.

III.2.3. The Historical Background of *2099: A Eutopia*

2099: A Eutopia was published in 1999 during the post Cold-War period and when the United States became the hegemonic power of the entire world. Around this time, so much ink had been spilled on the inevitable cataclysm entailed by Capitalism. The author Yorick Blumenfeld is among those writers who insist on the eradication of the despotic regime of capitalism. In his (e) utopian novel, he imagines a better world in a European country, namely Yare, England which managed to eliminate all the throes of control and tyranny.

The Cold War (1945-1991) is a notable period in history that distinguished the fierce tension between two great forces, namely the United States and the Soviet Union. This period

started exactly after WWII, when the world witnessed the empowerment and the dominance of these two powers, which represented the hegemonic authority of the entire world. The bone of contention was the conflict between the capitalist doctrine and the communist ideology. While the United States directed the countries under its sovereignty relying on capitalist doctrine, the Soviet Union, in turn, encouraged the widespread of Communism and contended the capitalist principles. This conflict led to enmity and distrust between USA and USSR and fueled the tension between these two antagonistic powers. Besides, the countries all over the world lived under fear and insecurity, particularly the Third World. As such, the rivalry continued and each power attempted to ruin the other. Undoubtedly, the dispute was rampant and the implications of the war were utterly inevitable until the decline of communism (1989), which was followed by the fall of Berlin Wall, and eventually the collapse of the Soviet Union (1991).

Robert and Jean Millis Giplin in their article “The Challenge of Global Capitalism, The World Economy in the 21st century” state that the United States victoriously thrived after the demise of the Cold War (1989), which marked the decline of the Soviet Union and the downfall of Communism. At the beginning, the end of this gruesome era was such a debatable event, for the world questioned the structure of the new scheme. Additionally, the ultimate decomposition of the Soviet Union in Eastern Europe and its crumbling, ensured the world’s assumption of the turmoil that would take place in post-Cold War. Accordingly, the United States gained prominence, particularly when the communist regime came to an abrupt end. The empowerment of America was debatable. On the one hand, some critics asserted that the capitalist system of the United States, which had always been affiliated to free markets, liberalism, democracy, and individualistic notion, would undoubtedly spread peace all over the world. On the other hand, other announcers presumed that the post-Cold War era sounded chaotic, for it was plagued by continuous tensions.

G. John Ikenberry also corroborates in his article “Power and liberal order: America’s postwar world order in transition” that “the United States emerged from the Cold War as the world’s only superpower” (133). Due to rapid growth of economy, innovation, and the subsequent development of technology, this country marked the advent of an “unrivaled” power. Accordingly, it incessantly flourished “without the fear of counterbalancing competitors” (133) and therefore other countries including Europe and Japan could not reach its prosperous rank. In this regard, America triumphantly controlled the global basics and proved that “the world has entered the age of American unipolarity” (133).

Following the era that distinguished its notable accomplishments, the United States has not only directed the worldwide nations, but also enacted its own stringent orders so as to rule them. Relying on the support of other powerful European and East Asian nations, America has expanded its commands by arranging free markets, military securities, “multilateral cooperation”, and “democratic community”. Accordingly, the countries in the postwar period have been compelled to deal with the antagonistic system in both beneficial and ruinous situations (133).

Due to the hegemonic force of Capitalism, the world was afflicted by fear and chaos. The hostility of this totalitarian doctrine exhorted many people to denounce its hazardous implications by revealing the inconveniences of Capitalism. In this sense, writers like Yorick Blumenfeld relied on their fictional works in order to alert people and enhance them to collaborate all together to replace the incessant hostility by an adequate system. Through his work, he encourages collaboration, collectivism, and egalitarianism by imagining an equal community in the second half of the 21nd century.

Conclusion

The concepts of Capitalism and Socialism will further be discussed in the coming chapter, which will deal essentially with the (e) utopian schemes of *Looking Backward* and *2099: A Eutopia*.

Chapter Two

**The Weather of (E) utopia in *Looking
Backward from 2000 to 1887* and 2099: A
*Eutopia***

Chapter Two

The Weather of (E) utopia in *Looking Backward from 2000 to 1887* and *2099: A Eutopia*

Introduction

Utopian Literature mainly endeavors at shaping a visionary world, which is released from the inevitable implications of class struggle, greediness of Capitalism, social unrest, and other numerous issues. In so doing, its urgent assertion of a prompt reformation is affiliated with the attempt for a better, if not a perfect tomorrow. Furthermore, its socialist project is achieved through the insistence to broach new ways in order to recreate the social order. Works like Bellamy's *Looking Backward from 2000 to 1887* and Blumenfeld's *2099: A Eutopia* are good examples to the imagination of a (e) utopian future.

So, in the present chapter, we intend to investigate the weather of (e) utopia in the two novels under study *Looking Backward* and *2099: A Eutopia*. We will also explore two fundamental concepts of Capitalism and Socialism. These two terms will be the vehicle that will lead us to comprehend the alteration from a tyrannical capitalist regime to a (e) utopian socialist system.

I. The Weather of Utopia in *Looking Backward from 2000 to 1887*

Looking Backward conveys a revolutionized notion in the American society of the late 19th century, which is "to be viewed as a period of struggle toward true democracy (J. Becker 187). In his novel, Bellamy looked at the frequent strikes, unemployment, unfairness, and the absolute authority over the population, particularly workers with disdain. Thus, he revealed the pervasive covetousness of his society by predicting a socialist world in 2000. This novel, which was the bestseller in its time, opened the gates widely for the wretched population through seeding the possibilities of reforming their unstable society.

The utopian ideas brought by Bellamy both through his utopian work and Nationalist Clubs appealed a wide range of politicians and writers. Thus, American authors started to relate their works to the policy brought by Bellamy, who reinvigorated the imagination of a utopian world. The author's fundamental aim to transmute the bleak social order, according to various scholars, marked the possible advent of an efficient system that would ultimately come to fruition. For instance, Wilfred McClay asserts that Bellamy efficiently connected a "futuristic" speculation of a utopian system with a striking landmark of wretchedness in the American industrialization (265). Samuel Haber, in turn, praises *Looking Backward's* intriguing blueprint and announces that Bellamy's "utopian dream was real and that society was a nightmare from which all must awaken" (436).

Bellamy conveys his prophecy through the Bostonian protagonist Julian West. His company of the twenty first century, Dr. Leete, serves as his guide who gives him an insight into the new world. His portrayal is presented through detailed dialogues and inspections, which disclose the striking contrast between 19th century capitalist society and 21th century socialist nation. In the process of expounding to West how Boston is now a different world, the author provides no room, except to Dr. Leete's family to paint a utopian image to Boston.

In his utopian account, Bellamy puts emphasis on certain aspects that establish his imaginary nation, including the sociopolitical and economic evolution, education, industrial service, equality, and union. His repugnance to the transgression of the old industrial world and the unfairness that was incessantly prevailing exhorted him to stigmatize the devastated fissures of the industrial Capitalism. Therefore, he declares that the new Boston is characterized by the absence of money, the eradication of the impediments of corruption, the widespread of union and brotherhood, and the abolishment of the gap between the rich and the poor. The core of his scheme is also depicted with the military service, which plays a pivotal role in the organization of labor. For this reason, the author affirms that the endeavor

of his utopian policy is to construct a canonical socialist movement that would guarantee the welfare of all citizens.

The aforementioned criteria represent the essence of the utopian philosophy of Bellamy. It is worth noting that the new form of education allows the citizens to build their knowledge and comprehend the principles of the industrial army. In this context, Dr. Leete affirms to West that Boston's citizenry devote the "period of youth" entirely to education (Bellamy 47). Clearly, the educational thoughts are instilled in the curriculum of citizens earlier in order to construct a consistent organization and therefore uplift the prominence of work. Moreover, through the process of education, citizens explore various occupations for the sake of selecting the appropriate job that best suits their qualifications. Hence, the educational capacities determine the sector in which every individual would construct his/her career.

Another fundamental element that distinguishes the utopian order of the twenty first century is the "industrial army". This distinctive feature determines the utopian atmosphere of New Boston. In *Looking Backward*, the lengthy description of this army indicates its several parameters, including the basic observation of myriad function of trade, the early exposition of the quality of occupations, the stringent regulations of industrial services, and the conditions in which labors serve to operate. All these proponents showcase the paramount significance of the industrial services. Agreeably, the author asserts that the workers are never exposed to jeopardizing sorts of occupation. Hence, "this is done by making the hours of labor in different trades to differ according to their arduousness" (49). In this respect, "health and safety are conditions common to all industries" (50).

Additionally, the sole prevailing factor of wages in Boston is tackled thoroughly by drawing a comparative image between the striking difference between the old and the new

economic systems. The overwhelming “method of adjusting wages” (55) presents a remarkable part of the industrial utopia. However, its solution is not provided, until a salient insistence by the protagonist West. Lastly, the credit cards that are offered to citizens at the beginning of every year are defined as the exclusive elucidation of the debatable issue of salaries. So, the wealth of the community suffices its citizens and supplies all their needs.

According to Bellamy, “not higher wages, but honor and the hope of men’s gratitude, patriotism and the inspiration of duty” (69), which represent the basic virtues of military services. The latter indicates the impetus that encompasses the reinforcement of the social bonds, the protection of society, and the utter devotion to the country. In this concern, while the old capitalist regime was characterized by its pursuit of money and supremacy, the utopian order prioritizes the achievement of a prosperous economic status by working hard. This also highlights the eradication of threatening scourges, particularly corruption and poverty.

Actually, the utopian scenario of Bellamy also contends the competitive spirit that plagued the nineteenth century. Hence, the efficiency of the Bostonian utopian era is stemmed from the collaboration and union of all people. Above all, the new scheme asserts that the freedom of all citizens, which is portrayed in every sector of Boston, endorses the flexibility as well as the affluence of their economy.

In relation to the elimination of the wasteful competitive spirit, other underlying conveniences of the utopian world of Bellamy, frequently take into account the removal of the destructing chasm between the upper and the lower class. Thus, the “use of domestic servants” (84) became obsolete, and the extravagant exploitation of serfs turned out to be an undesirable act. Additionally, the author claims that his utopian blueprint centralizes on the processes of production and distribution to be entirely freed from manipulation and depravity.

The latter conspicuously maps out “the stupendous change” (66) from an individualistic to a collective sphere.

This utopian philosophy adopts particular regulations, principally in terms of the industrial army. In the utopian world of Boston, “ranks” represent the basic incentive for laborers whose zeal is embraced with the desire to improve their grades. In this respect, the elite in the industrial army enhances all the workers below them, thus Dr. Leete corroborates that “the ranking system should not operate to discourage them than that it should stimulate the others” (88). Most importantly, in spite of illustrating a pleasant scheme, the actual stringent rules of the military are to be obeyed, otherwise workers would be bitterly punished. It is exactly as Bellamy asserts: “a man able to do duty, and persistently refusing, is sentenced to solitary imprisonment on bread and water till he consents” (89).

In addition to the salient alteration of Boston, the United States, which is “the pioneer of evolution” (98), remodeled the international conditions of Europe, Mexico, and some nations of South America. In addition to that, the “backward races” (98) are uplifted by the privileged countries that are ranked among the most civilized institutions. In that sense, Leete confirms that this criterion guarantees the completion of the idealistic scheme of Boston.

It is not until chapter twenty five that Bellamy broaches the position of women in the egalitarian scheme of his account. In fact, Dr. Leete elucidates the rank of women by affirming to West that they are a “happy race” (180). Their pivotal role is identified with their joining to the industrial army and the absolute recognition to their rights. Furthermore, the notable progress of their status in their society is characterized by giving them, as Dr. Leete illustrates, “a world of their own, with its emulations, ambitions, and careers” (180). He also confirms to West that those women who were victims of his time (180) are now privileged.

In this context, Bellamy's well grounded inquiry of the utopian world "promised to utterly transform and unify America" particularly, to eradicate "the growing rift between capital and labor" (Auerbach 24). The utopian weather of his account encompasses alternatives for the fundamental socioeconomic functions of Boston.

I.1. Capitalism in *Looking Backward from 2000 to 1887*

Looking Backward depicts a prominent contrast between a capitalist world, and a socialist utopia. On the one hand, capitalists, who dominate the country of Julian West, endeavor at an absolute authority, thus "the one thing of which they have a clear understanding is the absolute necessity of private ownership in their own implements of labor in order to preserve their system of production" (Kautsky 3). On the other hand, the socialist world, which marked its advent in the utopian speculation of Bellamy, concentrates on the idea that "each member of the society will share in the general prosperity and happiness of the society" (Wilde 5).

In *Looking Backward's* utopian account, Julian West provides a survey about the wicked order of the old Boston. He denounces the hostilities of Capitalism from a wide spectrum. At the beginning, the protagonist provides an allegory in order to show the strife between the rich and the poor. Thus, he asserts: "I cannot do better than to compare society as it then was to a prodigious coach which the masses of humanity were harnessed to and dragged toilsomely along a very hilly and sandy road" (Bellamy 11). In this quote, he compares the relationship between the ruling power and the working class through which the rich, who represents the capitalists, sit on the top and the poor are utterly forsaken and put beneath the dominant class. Those who are privileged and "never got down, even at the steepest ascents" (11) elevate their high position by relying on capitalist peculiarities,

including corruption, inequality, and the incessant exploitation of the downtrodden population.

The aforementioned instance is followed by a glaring discussion between the two characters, West and Leete. When Dr. Leete asks the protagonist about the thing that strikes him fully while witnessing the new Boston, he replies saying that the “complete absence of chimneys and their smoke” is what amazed him (32). Clearly, the industrial Capitalism rampantly annihilated the populace of old Boston who suffered from its absolute atrocity, thus this mind-blowing change seems very apparent to West, especially when Leete contends the threatening instability of his era:

No doubt, as you imply, the cities of that period were rather shabby affairs. If you had the taste to make them splendid, which I would not be so rude as to question, the general poverty resulting from your extraordinary industrial system would not have given you the means. Moreover, the excessive individualism which then prevailed was inconsistent with much public spirit. What little wealth you had seems almost wholly to have been lavished in private luxury. (32)

In his review about the new epoch, Dr. Leete refers to the underlying capitalist connotations of the old era. Therefore, he considers the fact that the population of the old time was quite alert about the jeopardizing implications of industrialism. Besides, the increasing anarchism of their masters who created the oppressive regime was blatant. Consequently, this miserable state entails “the underlying dissatisfaction of all classes with the inequalities of society and the general misery of mankind” (38).

Furthermore, the extravagance of Capitalism that dominated the workers is the sole apparent struggle that troubled the Bostonians in West’s society. The debilitating implications Dr. Leete is alluding to in his elucidation “did not arise from individual situation occasionally and accidentally”, just as Karl Marx asserts, “but that resulted from the very logic of the

capitalist system, unavoidably and quite independently of any individual intention” (qtd. in Schumpeter 26). Clearly, this system, never characterizes the choice of citizens. Instead, it is imposed under a tyrannical leadership.

The conflicts that inflicted the old Bostonian city also stemmed from the complete disorder of laborers. As a matter of fact, the disparities of wealth, the indifferences towards the working class, and the inescapable unfairness “is the worst thing about any system which divides men, or allow them to be divided, into classes and castes” (Bellamy 109). The inevitable disarray of workers was incessant and therefore pernicious to their collaborative bond. That is to say, the “great inequality in distribution is not only a cause of impoverishment and of less advantageous utilisation of wealth, but it is also a source of social conflict and disorder, not to mention injustice” (Lasserre 424). In this sense, the instability of laborers was uncontrollable due to the capital’s manipulation of their entire lives.

According to Dr. Leete, the pitfalls of the industrial Capitalism snatched away all opportunities of citizens to be educated. Thus, he vehemently declares to West, “to educate some to the highest degree, and leave the mass wholly uncultivated, as you did, made the gap between them almost like that between different natural species, which have no means of communication” (Bellamy 153). As such, the compelling authority of the capitalists impacted intensely the lives of ordinary people; hence, their lower status “is vastly raised” (153). There is no denying that despotism is instilled in the leadership of capitalists and therefore, as Eagleton asserts, it “indicates that the system has ceased to be as natural as the air that we breathe” (*Why Marx Was Right* 11).

In addition to the lengthy descriptions of the dictatorial order of the old volatile system, the competitive portion of individuals was pervasive. Bellamy argues: “the field of industry was a battlefield as wide as the world, in which the workers wasted, in assailing one

another, energies which, if expended in concerted efforts, as to-day, would have enriched all” (160). We can deduce from this issue that the shortcomings of capitalist values of the dystopian world of West indoctrinated thoughts that endorsed the prevailing hegemonic control. In this context, it is worth noting that Dr. Leete is awed by the majority of the population who are in the same industry and abhor each other. Those individuals neglect fraternization and collaboration and prefer to fuel the feeling of enmity and rivalry (160).

In *Looking Backward*, the citizens of the new Boston, more specifically Dr. Leete and the preacher Mr. Barton are well documented about the restrictive circumstances of the old era. Through one of his sermons, Mr. Barton criticizes the extreme tyranny of West’s society. He contends the bedeviled nature of human beings that collapsed the essence of enjoyment and denounces its unpleasant implications. In his sermon, he argues: “[F]or the body it was hunger and thirst, torment by heat and frost, in sickness neglect, in health unremitting toil; for the moral nature it meant oppression, contempt, and the patient endurance of indignity, brutish associations from infancy, the loss of all the innocence of childhood” (193) and other numerous struggles. Mr. Barton, also, feels pitiful for the selfishness that hinders the old society. In this context, he parallels this matter to the story of the Black Hole of Calcutta. Due to the lack of air, a group of English men selfishly wrestled and hurt each other in order to survive and reach the only airy hole in the room.

I.2. Socialism in *Looking Backward from 2000 to 1887*

In Bellamy’s novel, Socialism presents the pivotal movement in the establishment of the new utopian world. Albert William Levi in his article “Edward Bellamy: Utopian” asserts: “Bellamy’s power of social persuasion is all the greater because he did not start out as a reformer with the conscious object of converting others to his social gospel” (132). That is to say, the blueprint of the author attempt to convincingly attract his audience through his

utopian commune. The techniques that shape the socialist plan of his account concentrate on specific ideals that enhance the welfare of Boston's citizenry.

In terms of a socialist utopia, the professor Samuel Haber affirms: "we can recognize three permanent social ideals that went the making of the various socialisms—the call for justice, the aspiration toward a society of brotherly love, and the belief that one could rid the society of poverty" (417). In his article, Haber maintains that Bellamy's socialist map comprises these fundamental standards (417). In this respect, his socialist future employs the most compelling thought of socialist ideology. With the advent of Bellamy's policy, the subjugated population became hopeful, for the prosperous utopian future sounded to them as a sole nostrum to the ills of their afflicted land.

In relation to the socialist wave of *Looking Backward*, Bellamy outlines the advantages of Socialism through the remarkable "evolution" of the social structure. Indeed, the population's strong need for a prompt transformation arose out of the repulsive system of *Laissez-faire* and the dismal conditions of the American population in their ghastly era. In this sense, West craves for knowing about the core of the utopian arena of Boston, and Leete, in turn, expounds their alternative:

Early in the last century the evolution was completed by the final consolidation of the entire capital of the nation. The industry and commerce of the country, ceasing to be conducted by a set of irresponsible corporations and syndicates of private persons at their caprice and for their profit, were entrusted to a single syndicate representing the people, to be conducted in the common interest for the common profit. The nation, that is to say, organized as the one great business corporation in which all other corporations were absorbed; it became the one capitalist in the place of all other capitalists, the sole employer, the final monopoly. (Bellamy 42)

The confirmation of Dr. Leete proves that the transition of the social values concentrates on the ultimate corporation of all citizens in one sole order of capital, which owns all the goods and profits of the nation.

Additionally, Dr. Leete expounds to West the orderliness of the Utopian Boston whose gist of realization is the socialist movement that remolded the old capitalist system. In fact, the common sharing of the nation's profits and the ultimate equality are the vehicle that reinforces the bond between citizens. Adding to this, these principles relieve the society, for the citizens have no fear about what would come tomorrow for their lives and that of their children. Due to availability of all the necessities of the population, including education, nurture, and "the comfortable maintenance of every citizen from the cradle to the grave" (64), Boston's citizens live peacefully.

After a long insistence of knowing about the unimaginable solution of resolving the problem of wages, Dr. Leete responds to West's curiosity and acknowledges that the word "wages" no longer exists in the socialist sphere of their economy. He repeatedly affirms that the absolute equal sharing of properties and the equivalent earnings of all citizens is the essence of their society, which eliminates the intricate issue of payment. This peculiar fact astounds West, who argues that no consideration is given to the amount of efforts, which differ from one laborer to another. Therefore, the resolution of the twenty first century to this dilemma impacts the credibility of its socialist wave. Dr. Leete replies briefly and says that they are all to devote their efforts entirely to the service of their country (67). Hence, "the coarser motives, which no longer move us, have been replaced by higher motives wholly unknown to the mere wage earners of your age" (69).

As most convincingly, Dr. Leete exposes the roots of the radiant order by announcing that the utter eradication of "competitive individualism" reinforced cooperation and

combination (McClay168). As such, Leete affirms that the opulence of the utopian scheme is heavenly attained by enhancing the population to remain clingy to the virtues of collectivism and union.

In terms of eliminating the irritating inequities, the utopian plan of *Looking Backward* states that the nineteenth century was characterized by the inferior status of servants who were belittled and terribly exploited. In the twenty first century, however, the domestic servants are obsolete. Accordingly, all citizens serve each other genuinely, without splitting the population into a middle and working class:

It is precisely because we are all social equals whose equality nothing can compromise, and because service is honorable, in a society whose fundamental principle is that all in turn shall serve in the rest, that we could easily provide a corps of domestic servants such as you never dreamed of, if we need them [...] But we do not need them. (Bellamy 83)

In the same context, Leete claims that both the dilemma of dividing classes and the totalitarian government of the minorities are completely perished in Boston. Citizens enjoy the cherishing simplicity and the opportunities to fraternize with other members “in a society of people absolutely equal in resources” (168).

Additionally, Leete constantly asserts that the socialist ideals of Boston come to fruition peacefully. Wars and constraints became obsolete, and the nation never puts the life of any citizen at stake, regardless to their social position. The government guarantees peace and the well-being of every individual. Accordingly, this significant proponent intensifies the kinship between family members as well as society’s citizenry. The latter is in fact confirmed by Dr. Leete’s assertion, “at home we have comfort, but the splendor of our life is, on its social side, that which we share with our fellows” (168).

Moreover, the orderliness of labor is achieved under the industrial army whose basic duty is described through solidarity and union. It is worth mentioning that the industrial system fosters workers of every position. Leete purports that its regularities equally enhance both the skilled and the unskilled laborers, in the sense that all the rewards granted to the strong are not meant to disappoint the weak workers, they instead boost them to elevate their capacities mightily (91). Adding to this, Dr. Leete declares to West that “the solidarity of the race and the brotherhood of man, which to you (West) were but fine phrases, are, to our thinking and feeling, ties as real and as vital as physical fraternity” (93).

The socialist wave of the utopian Boston also endeavors at spreading the same equal notion with other international countries. West questions Dr. Leete if the countries of the “Old World” are always going through the same process of alteration. Thus, Leete affirms that Mexican, European, Australian, and other countries organized phenomenally their socioeconomic spheres. Without any sort of favoritism, all the commercial exchanging relations with foreign nations are accomplished by the “International Council” with a certain procedure of supervision and equity. They all deal with each other respectfully and with absolute vigilance. Overall, the fundamental impetus of boosting international trades is “an eventual unification of the world as one nation” (100).

It is worth noting that the preacher Barton in his well expounded sermon encapsulates the nature of the socialist arena of the new utopian world. The progress of the nation from different perspectives is attained through the prudent thoughts owned by the American citizenry:

Men should live together like brethren dwelling in unity, without strifes or envying, violence or overreacting, and where, at the price of the degree of labor not greater than the health demands, in their chosen occupations, they should be wholly freed from care for the morrow and left with no more concern for

their livelihood than trees which are watered by unfailing streams, had they conceived such a condition, I say, it would have seemed to them nothing less than paradise. (201)

Seemingly, Bellamy's prediction of Boston, which is deemed as "the pioneer of evolution" (98) is a "flight from chaos" (William Levi 133), rooted from a glaring social reformation and enhanced by the mutual will of erasing the disparities of Capitalism. Similarly to Bellamy's futuristic thoughts of shaping a utopian country, Blumenfeld, for his part, portrays his reinvigoration to the (e) utopian blueprint in his novel *2099: A Eutopia*.

II. The Weather of (E) utopia in *2099: A Eutopia*

Yorick Blumenfeld in his novel *2099: A Eutopia* conveys a detailed survey about the alteration of the English society of Yare, after very long centuries to a better world. The drastic change of England came to existence with the communal harmony, spirituality, the betterment of social relations, the fundamental reliance on Machine Intelligence (MI), and the abolition of the ills of Capitalism. In this concern, the American author states the striking differences between Yare and NorAm (North American continent).

The (e) utopian scheme of Yare is built on several characteristics, including the absence of money and unemployment. As it has been remarked by Deric, "the abolition of money and the end of most private property, must have worked against their instincts" (9). Hence, individuals' potential might be obstructed. Deric's point of view is contended by his English guide Ivia, who claims that he is sent purposefully to distort their community. She promptly expounds the basis of Yare's ideals by referring to the elimination of certain flaws. Initially, she points out at the disappearance of "unemployment" in England and other European countries. The latter is also followed with the eradication of the ghastly exploitation of the working class and the utilitarianism of masters towards their servants. Thus, she corrects the reporter's misconception and affirms that contrary to the materialistic notion of

NorAm, Yare is recognized with its outmoded “rewards or recognition in monetary terms” (12).

In relation to the disappearance of money, Ivia affirms to her audience that the social cataclysm of the past time, which was plagued with theft, crimes, and prostitution has now perished in her community. As a result, “the legal profession has also wilted away” (28), for the citizens live peacefully. In this sense, “the end of money means that there’s no debt, no usury, no lending and no begging” (28), for they are defined as “unthinkable” issues.

In this new system, there is the extreme reliance on the technological device, namely Machine Intelligence (MI). On the one hand, Deric Channing doubts the skeptical role of MI, and claims that it’s a tyrannical machine that controls the life of the citizens. On the other hand, Ivia affirms the credibility of MI in every sector of Yare and claims, “but what is such a machine but a technological extrapolation of all our communal thoughts and inputs? MI isn’t an alien imposition on Yare, but an integral part of us, operating on feed-back principles. MI has been programmed by our ‘best and brightest’” (13). A wise man of Yare called Winston, also supports Ivia’s view and argues that Yare is not solely controlled by this machine. Its job is limited; hence most of the time citizens seek advice, and not comfort (40). For that reason, Ivia declares that its community came to the conclusion, “without MI, history would continue to be a repetition of massacres, slaughters, wars, and even extermination camps” (48).

In Deric’s exploration of the economy of Yare, Ivia presents to him the “art foundry”. In fact, Deric Channing belittles its fruitless productiveness and functions, for he believes that art foundry is supposed to be one of the community’s chief artisan industries. However, Ivia notifies the reporter that “these pewter works produce hand-crafted, not nanotech trash” (24). She also concludes that the well-made products of this foundry do not suffice Deric, for the mass-consumption of his country is not only “well-made” but also “profitable”. Ivia presumes

that there is a striking difference between Yare's economy and that of America. Hence, she contends, "profit may equal religion" in Deric's country (24). Moreover, the foreman Matti, who also expounds the economical scope of Yare, informs Deric that "economic activities are mapped out by MI" (26) and arduous works are achieved by robots (26). Besides, it's for MI to decide which occupation that best suits every citizen.

In his attempt to investigate other perspective of the utopian ideals of Yare, Deric moves to explore the educational sphere. He acknowledges the significance of education and purports the efforts the individuals devote in order to educate themselves. Yet, he frequently presumes dubiousness in his inquiry, in the sense that he continuously questions if the investment of exert efforts are meritorious. At first, the reporter is awed by the fact that education is not affiliated with monetary purposes. Then, he learns that the "computer program" of England targets "learning by rote" and puts emphasis on the rule that the process of "education never seem to stop" (32). Surprisingly, due to the efficiency and rapid progress of students, exams became almost obsolete, and individuals can be educated all together, regardless to their "academic abilities", "age", and desires. Deric finally notices a positive proponent and asserts, "the atmosphere in the school seems to be far more relaxed than it was even in my generation" (33). Additionally, Yare's educational system bestows a considerable emphasis on the behaviors of individuals. As such, "they appear to be more disciplined" (33). Accordingly, "there is manifestly less emphasis on threats or punishment" (33). At an early age, children are to master three different languages before starting their classes that encompass various activities, including, "sport, 3D teaching lessons, and dancing" (34).

There is also a distinctive value in the educational process, which is referred to as "moral tutors". This activity is directed by adult people whose task is to offer to young citizens an opportunity to express their woes and personal troubles. As states, "Such counselling presumably encourages the young to develop a close and trusting relationship

with members of the older generation” (35). Still, Deric contends the exaggeration in their extreme care for children and argues: “while such an attitude might give positive reinforcement to kids, one could easily imagine it could also lead to an unpleasant sense of arrogance and superiority on the part of the more gifted” (35). In this argument, Ivia contradicts the reporter’s point of view and asserts that children are the “mirror” and the “maker” of Yare (38).

In religious context, the radiant order is identified with their belief in Gnostic and Tantric doctrines. According to Ivia, citizens are not compelled to be spiritually confined to particular beliefs as long as “the wisdom of the ancient Gnostics” is instilled in Yare (40-41). In this context, Grieg, who is a guide of Yare Ritual Initiation Center, affirms: “God is the name we give to a comprehensive affinity which encompasses everything” (81). That is to say, Yare depicts the actual truth that exists in different religions in order to “minimize the differences and to cut out the dogmas of the past” in the process of creating a world of “spirituality, mutuality and unity” (81). Furthermore, spirituality of this nation represents a distinctive feature in its “utopian vision” and holds that “the spirit is a unit over which no one rules” (81). Firstly, Grieg distinguishes the significance of Gnosticism and stresses on its ability to “illuminate the internal universe of the individual” (83). This doctrine embraces the attainment of individual’s higher potentials. Secondly, Ivia refers to the “Tantric cult” and announces its underlying contribution to the well-being of citizens. She presumes that Tantra cures the mind’s volatile rapture that appears between the “physical world” and “inner reality” (83).

In Blumenfeld’s (e) utopian community, Ivia confirms that this alteration comes into being due to citizenry awareness about the pitfalls of history. These shortcomings were undeniable; as such the citizens of Yare did not forsake the possibility of finding an alternative to them:

I accept that the history of community also has been the history of mistakes. But via the errors of communalists going way back to Robert Owen, Fourier, and Saint-Simon, the gradual understanding and evolution of civilized conduct has become evident. It has been through reform and testing, not through violence, force, or revolution, that communities such as ours have come into being in the second half of the 21st century. (46)

The magnificence of Yare is also distinguished through its theater, which is “the pride of their community” (49). The citizens glorify their theatrical stage because they believe that it is a source of richness and consolidation and spurs the betterment of their relationships. Furthermore, Ivia claims that without their theater of vision, Yare would be ranked among the poorest nations (53). So, in such everlasting enhancement and with “the creation of this ever changing and improving community, Yare aims at fostering the “creative potential” of their audience (53).

In the seventh report “A Community Town Hall”, Deric has for the first time the chance to witness the lifestyle of the English town very closely in a “converted 19th century Methodist Chapel” (56). In his observation, he notices that balance is very essential and Susan, who is a member of this community purports that their sole aim is “to maintain a healthy balance” among citizens (57). During the discussion that takes place among Yare’s citizenry, some of them ask “for more rituals” (57). However, others do not see any sense in festivals. This disagreement is expounded by Ivia as an ordinary one, for there are those who are born in 2030 and uphold celebration for certain convincing reasons. According to her, it might be “their way of asserting their independence from MI” (61). The embodiment of MI, Atina, in turn, affirms: “such revelry, focused on the liberation of instincts” (61).

It is worth mentioning that Blumenfeld’s (e) utopian portrait of Yare is broadly recognized with the priority of citizenry’s freedom (Ivia). “MI does not control births”, Ivia reports, “Our imaginations, our everyday speech, our emotions are free at Yare” (47). Hence,

the citizens' choices are not restricted to particular rules. Instead, they are freed from the constraints that might set boundaries to their everyday life preferences.

In addition to all the aforesaid speculations, Deric's last reports illustrate other several alterations, of course with a frequent scope of criticism. He introduces the peculiar exploration made by Yare's citizens. As states, the inquiry of other planets has a paramount significance and boosts the creativity of the nation through challenges. Also, the establishment of new colonies, James asserts, is a pivotal accomplishment that grants contentment and placidity to the new generations who abide there.

II.1. Capitalism in 2099: A *Eutopia*

In *2099: A Eutopia*, the rampant Capitalism is portrayed by Ivia to be a virulent doctrine that torments NorAm (North American continent). According to her, the American reporter Deric Channing whose sole aim is to distort her (e) utopian community is poisoned by the influential principles of the capitalist ideology of his nation.

Blumenfeld's account begins with a prompt counterblast to the violation of the capitalist reporter Deric to the religious and socioeconomic arena of Yare. He firstly broadcasts the absence of money and competition that trouble him. This misconception hindered Ivia, who responds to his unacceptable report and therefore addresses him as an "untrustworthy" intruder. Ivia portrays that the enterprises, which polluted his country and the greedy spirit of competition are outmoded. Besides, she affirms: "if Channing deplors our 'communocentrism', we firmly reject any suggestion that we can any way profit by going back to the narrow, anxiety ridden era of individualism and the 'sisyphean ethos'" (Blumenfeld14). This shows the extreme repugnance of Yare's populace to the inevitable throes of the American society, and their rejection to their perilous system.

Scourges like poverty and unemployment plagued NorAm and eventually became ordinary implications of their socioeconomic scheme. However, it is undeniable to mention their terrible effects to NorAm. The profitable impetus of the capitalists dilutes the poor citizens. In this sense, “they create unemployment because they want to safeguard their profits in a competitive system in which they fear they might otherwise go under” (Eagleton, *Why Marx Was Right* 99). This point is broadly denounced by Deric’s host Ivia, who informs the readers that the blindness of the reporter made him a cynical alien who carelessly misjudges the communitarian system of Yare to be “boring” and inefficient.

Furthermore, NorAm’s scheme is despised by the English population of Yare. Its disparities and unforgivable despotism towards the helpless are not to be disregarded. In her voice journal, Ivia purports their awareness about the oligarchy of Deric’s nation and asserts: “sometimes I read Dickens or Steinbeck or Allende and wonder how people then were able to bear all that pain, that aching loneliness, the back-breaking work, the universal greed and the chronic lack of inner peace” (12). The threatening notion of this wicked system endangered the old era and miserably plagues NorAm.

In his mission of exploration, Deric presumes: “continuity in relationship and emotional stability seem far more important than economic growth and development” (19). Moreover, the spirituality that boosts their closeness is strange. Deric is unusually astounded by the resilient relationships that bond Yare’s citizens. According to Ivia, this negativity is stemmed from his capitalist country’s influence and “perhaps, Deric for so long was poisoned by negation, self-denial, and materialism” (87). For this reason, the reporter’s guide affirms, his violation is undoubtedly entailed by his inherited attitudes.

Ivia feels inflicted by the repulsive circumstances in NorAm and wonders how all these disparities remained for long allowable. She feels painful when she realizes that “a 19th

century Russian noble who owned 200.000 souls”, and when she considers the intricacies of the poor and “the fate of the black slaves in the cotton plantations of the deep South of old America” (28). These inequalities, Ivia asserts, are “incomprehensible” at Yare.

The dictatorship of capitalists is also recognized in their belief to be the sole authoritative leaders. They represent the minorities who have their absolute sovereignty upon the common people, particularly laborers. In NorAm, those dependent people are oppressed by their masters who clung to “continuing the rule of privilege” (30). Accordingly, the impetus of the capitalist controllers to increase the “social productiveness” of a worker is reached at the expense of his life. It is as Marx denounces in *Capital* (1867), “they distort the worker into a fragment of a man, they degrade him to the level of an appendage of a machine [...]; they deform the conditions under which he works, subject him during the labour process to a despotism” (799). In this sense, the working class in NorAm is imprisoned by “the economic forces” that undermine citizenry’s freedom and potentiality (Blumenfeld 97).

It is worth noting that individualism and selfishness fueled the despotism of the capitalist system in NorAm. The perilous implications of these two glaring elements engendered the dismal atmosphere in this country. As such, the social bond has been snatched away by the “selfish need”, which devastates men’s world to ultimately create a sense of mutual discontent and enmity (Eagleton, *Why Marx Was Right* 156). Blumenfeld tackles this issue in his account in which he asserts that “rampant individualism” is absolutely pervasive in North American continent (Blumenfeld 71). Yet, in Yare, Ivia confirms: “egoism and rampant individualism were far less beneficial to humanity than social union and cooperation” (62).

II.2. Socialism in 2099: A Eutopia

Blumenfeld's blueprint is highly centralized on socialist proponents and elevated qualities of fraternity, loving relationships, equality, and intimacy. Most importantly, the ghastly class struggle is replaced by the establishment of one equal nation.

First and foremost, Ivia expounds the core of their equality, which portrays the socialist arena of Yare. Knowing that Deric misinterprets the "egalitarianism" of this nation and judges it to be undoubtedly imposed on the citizens, his host corrects his misconception:

Yare has developed its own notions of the equality of the unequals. Equality should not be confused with sameness. Equality simply means that people receive the same treatment where they are similar and different treatment where they are not: women and men are different, old and young are different. We aim at differentiation because contrasting traits are essential for creativity—even if there are whole ranges of overlapping characteristics between the sexes. (Blumenfeld 13)

From the Marxist point of view, this assertion is maintained by Terry Eagleton in *Why Marx Was Right*. In his work, he claims that "equality for socialism does not mean that everyone is just the same—an absurd proposition if ever there was one [...] nor does it mean that everyone will be granted exactly the same amount of wealth or resources. Genuine equality means not treating everyone the same, but attending equality to everyone's different needs" (104). Accordingly, enhancing differentiation is exactly what raises suspicions to the reporter.

The socialist scheme of *2099: A Eutopia* endorses the consolidation and fraternity among citizens. In this sense, the intricacies of the materialist world that upholds the strife between classes is removed and the shift from the realm of "mine" and "yours" to that of "ours" is broadly recognized to be the substance of Yare. Indeed, the latter contradicts "the ancient idols" including "growth", "development", and "consumption" (Blumenfeld 28).

In his mission, Deric learns that Yare is a democratic nation, which is organized through cooperation. Besides, MI with its “forceful guidance” guarantees the attainment of egalitarianism among the whole population, for “community means integration” (40). Concerning “decision making”, they are no longer delivered by the autocratic minority who represents the elite, they are instead made commonly with the assistance of MI (26). However, Deric perceives this arrangement as being inadequate “without the expertise (expertise) of its company directors, its corps lawyers, and its duly elected reps (representatives)” (26). In this context, Blumenfeld provides an example in the educational realm of this community when Deric inquires for a meeting with the headmaster. Surprisingly, he is told that all schools are “run on a democratically collective basis” (34).

In Blumenfeld’s account, Socialism is also portrayed through the rejection of class division. As a matter of fact, when capitalists ruled the world, they constantly fueled the conflict between classes and affirmed that “the history of all hitherto existing society is the history of class struggle” (Marx and Engels 209). Yet, Ivia asserts that Yare’s community triumphantly overcame the complexities of these tensions through “communal spirit” (Blumenfeld 46). In this concern, “the social unity” is the basic motive that guarantees the well-being of the whole population and the agreement to eradicate all the disparities that might generate hatred and disillusionment.

Agreeably, Blumenfeld’s socialist blueprint is quite different from that of other socialist speculations. In other words, the author repeatedly assures in his account that his plan does not focus on perfection, but rather on the betterment of humanity. In response to Deric’s report “A Question of Philosophy”, Ivia confirms this declaration and purports that the essence of the (e) utopian project does not aim for a paradisiacal atmosphere or “static perfection”. It instead craves for a fruitful structure in socioeconomic sector of Yare. As such,

the illusory world of 2099 would be achieved gradually, Blumenfeld claims, and the completeness of his project is not yet affirmed.

Another glaring element which distinguishes the socialist prospectus from other movements, Blumenfeld asserts, is the balance established between the individual and the community. In the reporter inquiry about who is more imminent in their community, Ivia confidently responds that both sides have a pivotal prominence, thus, “there can be no community without the consensus of the individuals in it” (47). Moreover, the huge prosperity is attained through the great service of MI, which affiliates the individual with his nation for the welfare of the general populace.

In the eighth report “Onward to Mars”, Deric’s exploration of the astonishing survival in space showcases the extreme ambition of Blumenfeld for a radical transformation. In this case, the establishment of colonies in space, Tom asserts, would boost the citizens and improve their status more than the earth does (66). Furthermore, he purports that the chaotic era of the last millennia is the impetus which enhanced “humanity’s collective desires” (66) and made them creatively determined to look for other locations.

In relation to the exploration of space, the futuristic prediction of *2099: A Eutopia*, Blumenfeld claims, is built through the perseverance of overcoming the flaws of humanity; hence, socialist arena of Yare is still in the process of reparation. Moreover, the potential of the population is not refined to “a fixed image of the future, but on the flowing turbulence of a powerful stream” (75). That is to say, contrary to the ancestors who had a stagnant system of creating a communal nation for the future; Blumenfeld in his account contradicts these projects and aspires for a divergent plan that contrasts “the literature of classical utopias” (75).

Conclusion

Throughout this chapter, we have explored the weather of utopia in both literary works. Therefore, we have first analyzed both capitalist and socialist phases of the illusory blueprints of Bellamy and Blumenfeld. Then, this investigation has provided a further understanding to the nostrum that both authors suggested in order to mend the chaotic destruction of the capitalist world.

Because of the rampant atrocities of industrial Capitalism, utopian inspections, as we have already illustrated suggested an alternative to it. But, are these solutions fully separated from the former despotism? In order to answer this query, we will devote the next chapter to the exploration of the flaws of the utopian systems of both authors through the depictions of the ironical and ambiguous evidences in the two works understudy.

Chapter Three

Irony and Ambiguity in *Looking Backward*

from 2000 to 1887 and 2099: A Eutopia

Chapter Three

Irony and Ambiguity in *Looking Backward from 2000 to 1887* and *2099: A Eutopia*

Introduction

The third and last chapter of *An Inquiry into the (E) utopian Society* will focus on the depiction of the deficiencies of the (e) utopian schemes that are illustrated in *Looking Backward* and *2099: A Eutopia*. We will briefly shed light on the most despised effect of Capitalism, which is sharply rejected by Bellamy and Blumenfeld and viewed as a threatening trouble. Then, we will concentrate on the concepts of Irony and Ambiguity that will, in turn, reveal the incompleteness of both authors' speculations, as well as their glaring relation to despotism and certain contradictory features.

Karl Marx is widely known for his condemnation of the capitalist regime that fueled the class conflict. The incessant struggle between classes, Marx asserts, stems from the domination of the capitalist minorities called the bourgeoisie over the industrial working class, namely the proletariat. As a matter of fact, the extravagance of the private owners grieved the social structure and ruined its economical phase. In this concern, he purports in *The German Ideology* that “[T]he class which has the means of material production at its disposal, has control at the same time over the means of mental production” (21). As a result, the controlling rule and the despotic constraints between these antagonistic classes ultimately engendered a social revolution, which begat the advent of socialism.

In addition to Marx, many other writers decried the shortcomings of the industrial Capitalism. They endorsed the assertions of Marxist critical views about the inflating gap between the two classes with its inevitable disparities and the unfairness toward the working class. Building on Marx's claim of disdaining the increasing capitalist austerity, Bellamy and Blumenfeld claimed to share this opinion. They both contended the rampant inequities and the

lowered status of the vulnerable populations, which generated the inevitable volatility of their societies.

The prior chapter has elucidated the instances of Bellamy's repugnance to the 19th century capitalist system. Yet, his transition from an unbridled doctrine to an adequate scheme marked the outpouring of deficiencies. In doing so, his approach in which the author shifts from the realities of American society to an illusory alternative undermines the credibility of his blueprint:

It is precisely because he combined socialist and capitalist remedies to the social diseases that afflicted the end of the nineteenth century that he could command the respect of working-class and middle-class readers alike. In this sense his vision of a classless society created a community of readers that itself cut across class division and made people feel as if they were part of a potentially decisive political collective. (Beaumont 18)

In this quote, the British novelist Matthew Beaumont demonstrates how Bellamy affiliates his socialist wave to that of Capitalism. In that sense, the "ethical socialist" sounds utterly skeptical, for "using violence to end violence or to achieve freedom is problematic at best" (74 White). That is to say, it is a weak starting point to speculate an egalitarian society, regardless of Bellamy's avowals of relying on equities and collective criteria.

Also, Bellamy's account is regarded to perfectly achieve an adequate transition for Boston's citizenry. Yet, its subtle intention does not corroborate this claim; it rather directs his socialist policy to cling to controlling features of the former capitalist system. This result showcases the debatable standards of the author and the impossibility to attain a terrestrial utopia.

Blumenfeld's account, on the other hand, conveyed peculiar principles that do not reflect his supposedly "better world". In spite of his constant insistence on uniting Yare's

citizenry by a prompt socialist evolution, some implied thoughts of his (e) utopian prophecy oppose his futuristic project for 2099. The author calls for drastic changes that would shift from an instable arena of Capitalism to a socialist zone, which still endorses the despotic roots of domination and oppression.

One may argue that there could be no separation between the idealistic socialist arena founded by Blumenfeld and the oppressive control over the population. Thus, as Oscar Wilde states: “the socialistic views” and standards of any given nation always sound “to be tainted with the ideas of authority, if not of actual compulsion” (12). In other words, the author’s plan is limited to the ideology of enacting stringent rules whose bedeviled purpose of domination are concealed behind the apparent virtues of Socialism.

As a convincing evidence of the aforesaid observation, we will depict the ironical and ambiguous illustrations in *Looking Backward* and *2099: A Eutopia* to disclose thoroughly the link between the author’s (e) utopian plans and authoritarian regimes.

1. Irony and ambiguity in *Looking Backward from 2000 to 1887*

Bellamy’s utopian plan is achieved in his account *Looking Backward* through “social evolution”, which is mainly defined as “the gradual development of society and social forms, institutions, etc., usually through a series of peaceful stages” (*Thesaurus.com*). It is this evolution, Dr. Leete asserts, which emphasizes citizens’ cooperation that ultimately marked its establishment. Yet, he sometimes refers to this predominant movement as a “revolution”. This ironical shift is debatable and raises suspicions, for it contradicts the following assertions of West’s host “we have no wars now” (Bellamy 44) and “there was absolutely no violence” (42) in the process of attaining their new world. In light of this observation, one may question the gist of the socialist status of Bellamy, particularly the capability to persuade the former dictatorial leaders to conduct a bloodless so-called “evolution”. So, the cataclysmic

atmosphere and the butchery of war can be deduced to be the core of Bellamy's reformation to Boston and the bloodless evolution was not achieved without affiliating it to a fierce rebellion and a coercion of despotism.

According to Dr. Leete, the alternative that "the industrial evolution" suggests traced the path for labor organization and eliminated the capitalist throes and bewilderment (37). This evolution is deemed as the original impetus, which collaboratively consolidates Boston's citizens. However, the equivocation of Boston's scheme appears in Leete's avowal of supplanting the irresponsible minorities of the old time by "a single syndicate representing the people, to be conducted in the common interest for the common profit" (42). Accordingly, the nation turned out to be "the one capitalist in the place of all other capitalists, the sole employer, the final monopoly" (42) that regulates Boston. This shows both the ambiguity and irony of Bellamy's blueprint, in the sense that the capitalist roots did not wither away. They instead clung to its foundation whose unexpressed essence is derived from despotic control of the capital. In this context, the blurry aspect of Boston's visionary plan purports that Socialism, as Krishan Kumar claims, "has always accompanied its evolution [...] to the values and practices of capitalism" (73).

The aforementioned deficiency is also criticized by Warren J. Samuel who states that "it is ironic that the solution to felt tyranny in the private concentration of capital lies for Bellamy in the further consolidation of capital in The Great Trust" (140). In view of this, Bellamy's implied reliance on capitalist standards is blatant and therefore reveals the permanent existence of the controlling roots of his ideology. For Bellamy's plan, then, the reinvigoration of the industrial Capitalism of the 19th century is strongly needed for the completion of his utopia. In this sense, Bellamy's act proves his great belief that the prior order of the old Boston, particularly its peculiar method of control is the adequate starting point to a so-called phenomenal life.

Looking Backward's salient ambiguities can be also depicted through the absence of communication and the peculiar privatization. While progressing with the events of Bellamy's account, we notice that the author provides no room, except for Leete's family to illustrate their new system. There is an undeniable lack of interaction among citizens and a flagrant limitation of West's surroundings, which restrict his knowledge about the new Boston. The glaring instance is found in West's inquiry about whether they still have "Sundays and sermons" (Bellamy188), Dr. Leete expounds to him the unexpected method of their worships. In spite of allowing citizens to go to church, West's host surprisingly affirms that sermons are mainly "delivered in acoustically prepared chambers, connected by wire with subscribers' houses" (189). Furthermore, no one would debate this opportunity. This equivocal avowal indicates that Boston's citizenry favors privacy from integration. More specifically, Bellamy alienated some important activities and enhanced secrecy in a supposedly collective nation.

There are two other equivocal evidences, which elucidate the lack of interaction. When Dr. Leete's daughter, Edith, accompanied West to explore their stores, he does nothing but describe the architectural design of this public shop of Boston. He is exposed to places and not people. In this context, he does not communicate with anyone in spite of encountering one of the clerks who served Miss Leete and some other clients. This reveals the peculiarity of the silencing of some characters. As a matter of fact, when the protagonist should have been introduced to myriad inquiries and different points of view about the new nation, he is ambiguously distanced from the Bostonian populace. In another instance, West is again introduced to another location, "a large building", which is a "general dining house" (102). Julian encounters the waiter whom he describes his features. The waiter, in turn, is not given a chance to interact; he is instead described as "a soldier on duty, but without the military stiffness" (108). One would assume that it is the salient description of places and characters

that supplanted the importance of interaction with the characters that are illustrated in Bellamy's novel.

Also, the irony that can be deduced from the lack of communication, which contradicts Bellamy's assertion on "the solidarity of race" (93), reveals the author's fear to introduce his protagonist Julian West to different characters who dwell in the utopian Boston. West knows only the Leete's family, and he is imprisoned in their limited area, incapable of building relationships with other Bostonian citizens. The author Gregory Claeys explains this common issue of utopian advocates and asserts: "it is because utopists very often distrust individual's capacity to live together, that we very frequently find a rigid set of laws at the heart of the utopian societies –rules that force the individuals to repress their unreliable and unstable nature and put on more convenient social cloak" (7). In this case, it is this dogmatic atmosphere that keeps West complacent to encounter the Leetes only and ignore his unexpressed longing to meet other citizens.

Looking Backward's skepticism appears in Dr. Leete's hesitation to respond to West's inquiry about the alternative they (Boston's population) found for the problem of "wages". When West seeks a reply to this overwhelming question, Dr. Leete skips it by simply advising him to go to sleep (Bellamy 54). Again, in the seventh chapter, West asks him, but his host avoids giving an answer. This ambiguous avoidance continues until the eighth chapter when the protagonist insists: "how, then, do you regulate wages?" (66). Leete "did not reply till after several moments of meditative silence" (66). In this matter, Lee Cullen Khanna in his criticism to Bellamy's account perceives this instance as a "playfulness" generated from the discussion between Leete and West and which "teases the reader to an-ever greater curiosity about key aspects of the state" (70). This states that despite Bellamy's lengthy portrayal of new utopian aspects, his reluctance toward the clarification of certain arrangements undermines the efficiency of his claims.

In fact, the ironical perspectives of *Looking Backward* can also be identified in relating the author's capitalist basis with the inconsistencies of the industrial army that Dr. Leete skeptically portrays very often. His delineation to the latter sounds tyrannical, for it mechanizes the lives of workers, particularly with its adoption of stringent laws and regularities. Adding to this, his recurrent use of the word "monopoly" when describing the functions of the industry discloses the implied reliance on extreme power and control that ultimately dehumanize Boston's population. It is, as the British author William Morris argues, "by the use of the word monopoly he (Bellamy) shows unconsciously that he has his mind fixed firmly on the mere machinery life". We can deduce from this point that the author believed that his utopia would come into being only by keeping the species of the utilitarian regime of the old Boston.

In relation to the strictness of the industrial army, the dehumanization of Boston's citizenry is depicted in the systematic process of their labor. Its advantageous significance is ironical when it comes to the regimented orders that refine the freedom of individuals, particularly laborers. That is to say, its essence of compulsion, rigid control, and implied subjugation contradicts fully Leete's explanatory phase of this central system. In spite of Leete's statement that the sole role of the industrial army is its assertion on "lightening the burden" of every individual (Bellamy 84), it is inefficient to conclude that individuals are compelled to accept all the orders regardless of their strictness. In relation to this flaw, we may deduce that this austerity could present the absence of characters as it has been noticed, and therefore the dehumanization of workers' status. It is argued by Morris that in Bellamy's Industrial Army, the claim of Dr. Leete that the free worker chooses the occupation that best suits his qualifications is in fact undertaken under "a huge standing army, tightly drilled, compelled by some mysterious fate to unceasing anxiety". Clearly, it is undeniable to perceive the author's emphasis on the industrial army as being tied to despotism.

In addition to these deficiencies, Bellamy's puzzling acceptance of some unpardonable implications of the ghastly industrial system of his time can be depicted in his belief about the "cyclicality" of humanity's history, which very often goes back to "the point of beginning" (Bellamy 16). This ambiguous statement endorses the aforementioned observation, which identifies the author's unbroken ties to the past and whose flaws distort his socialist plan of evolution. In light of this, Bellamy unconsciously assures the incompleteness of his utopian thoughts and reveals his belief in the unalterable parameters of the old capitalist Boston.

It is the worst thing about any system which divides men, or allows them to be divided into classes and castes, that it weakens the sense of a common humanity, unequal distribution of wealth, and, still more effectually, unequal opportunities of education and culture, divided society in your day into classes which in many respects regarded each other as distinct races. (109)

In this quote, Dr. Leete elucidates how the strife between the antagonistic classes bewildered West's era. Meanwhile, he provides the vital feature of Boston's evolution that eliminates all the possible imbalances and presumes: "the equal wealth and equal opportunities of culture which all persons now enjoy have simply made us all members of one class" (109). However, he contradicts his disdain to the class struggle in the twelfth chapter in which he illustrates the glaring division of workers into classes. In other words, the industrial army with its newly established laws encompasses organizational aspects whose fundamental basis is to rank laborers into different categories. Firstly, "the unclassified grade of common laborers" is put in an independent class from the industrial army. Its endeavor is to teach this group "habits of obedience, subordination, and devotion to duty" (86). Secondly, other workers within various industries are divided into different classes in which the ranks of workers differ from one individual to another. Paradoxically enough, within the notion of dividing workers, there exists "superior classes" and "inferior classes". Laborers who are ranked among the privileged members are socially favored from the poor workmen. As a result, the policy of Bellamy of

establishing “one class” is biased, in the sense that his abhorrence to this scourge of the 19th century is not genuine, thus contradictory to his insistence on “common welfare”.

While the inconsistency of class division reveals the undeniable unfairness of Bellamy’s social structure, the obsolete role of wages and the equal earnings of the whole workers sketch the ambiguous facets of 2000’s Bostonian society. The amount of efforts that differ from one worker to another does not matter, and therefore undermines the credibility of the labor process. Dr. Leete takes this displeasing aspect for granted and asserts: “we require of each that he shall make the same effort; that is we demand of him the best service it is in his power to give” (67). Surprisingly, West contends Leete and claims, “it seems hard that the man who produces twice as much as another, even if both do their best, should only have the same share” (67). It is more apparent that the astounding arrangement of the turbulent problem of wages is unsatisfactory, for its parameters do not function in a way that fits Bellamy’s repetitive affirmation of “absolute equality”.

Clearly, the aforementioned instances affect the “equality” constituted in Bellamy’s utopian spectrum. Thus, the implied disparities engendered by the governmental order cannot be classified among the enhancing perspectives of envisioning an egalitarian system. Above all, the ironic existence of commanding powers that represent the privileges of the nation discloses the fact that they are more equal than the rest of the population. As such, Dr. Leete’s avowal of “perfect equals” disguises disagreeable implications that impede Boston’s citizenry. Besides, “equality” to Bellamy has particular limitations, especially when it comes to a materialistic arena of Boston. In other words, in spite of the constant confirmations of Dr. Leete about the welfare and equity of the state, these utopian principles are delivered in a “materialistic heaven” (Haber 433).

In the light of these observations, Bellamy's utopian policy with its numerous inconsistencies seem to be a defective form of Socialism, which annihilates the heavenly portrait of utopia and reveals the impossibility of *Looking Backward's* illusory plan. Regarding this issue, Morris argues that "the book is one to be read and considered seriously, but it should not be taken as the socialist bible of reconstruction".

All in all, the outpouring of ironical and ambiguous evidences undermine, specifically the oppressed potentials to react against their actual disastrous environment. Their witnessing to the permanent scourges that managed to plague the utopian systems is even frustrating. In this concern, Bellamy's futuristic utopia of the 21st century represents the subtle shift from an industrial world of absolute domination to repressive future of annihilation and chaos.

2. Irony and Ambiguity in *2099: A Eutopia*

2099: A Eutopia, which is among the very few utopian novels of the second half of the 20th century, connotes the salient distinction between NorAm's community whose system is tarnished in the throes of Capitalism, and Yare that altered to a (e) utopian community. In the process of sketching the alternative to the foundation of a better world, Blumenfeld astounding parameters demonstrate a scheme, which is flooded with dominance and despotism.

Before referring to the instances that denounces the deficiencies of *2099: A Eutopia*, it is worth mentioning that it has been presumed by scholars, namely Krishan Kumar that "it becomes dangerous when all forms of thinking about 'the good' or 'the best' societies are labelled utopian, and given a systematic description such that they can hardly avoid being characterized as 'totalitarian'" (69). In relation to Blumenfeld's (e) utopian account, one cannot disavow the saddled community with the unexpressed tyranny and instability. In that

sense, the ideology, which is set on creating an ideal society, namely Yare is skeptical and therefore trapped in an irksome arena.

In the communal order of Yare, familial relationships are deemed to be pivotal, particularly in terms of boosting “human closeness” (Blumenfeld 12). Yet, the illustrated “extended families” of this nation are portrayed with their extreme ambiguities and ironies, in particular, Arryl’s family. In his observation, Deric learns that the latter comprises “seven children, two men, and four women” living all together with the “infidelity” of their parents. Surprisingly, Arryl who is presented as “a sage of the community” (16) ensures that all the members of his family are pleasantly placid with such unusual atmosphere. It is ironical to learn that in such an arranged so-called community, children are better to be raised by their “community rather than by their genetic mothers or father” (16). In this debatable matter, to raise a kid with those unstable circumstances does not guarantee the positivity of his/her attitude when he/she becomes an independent individual of the community. Also, Arryl’s statement that “they (children) probably get more comfort from each other than they do from us (genetic parents)” (16) discloses the ambiguity and the deleterious effect on their kids, which is stemmed from their reckless behaviors.

In relation to the equivocal atmosphere of Arryl’s extended family, “continuity in relationships and emotional stability” (19) seems biased in terms of allegiance and devotion. It is ordinary to Yare’s citizenry to live in absolute maladjustment, which they themselves perceive to be a boosting perspective that strengthens the familiar bonds. Arryl is involved with Bianca in spite of having two children by Lini. Bianca, in turn, has three kids from another relationship. Their aunty Lettice, also has three kids and looks after all the children of this family (16). Strangely, they all live all together with other members like Lettice’s partner, Grieg. The state of Arryl’s family encompasses various ambiguities that reveal the dubious avowal of Ivia, “they’ve formed (Arryl’s family members) a naturally evolving social unit on

human scale” (20). In this sense, the presence of distasteful flaws is associated with the absolute volatility of Yare’s families.

Moreover, the ironical function of the intense concern granted to the individuals’ careers and demands exceeds the well-being of their kids. Deric’s host, Ivia, in her position to disavow the deficiencies of Yare’s families, purports: “not all men and women are equally attent (attentive) or caring parents. Lini, Bianca and Grieg all moderately self-absorbed: more interested in their careers, their partners, and themselves than their children” (20). It is this flaw, which undermines the credibility of Yare’s stability and proves that children, who were supposed to be the hope of the future, are forsaken at the expense of individuals’ selfish desires. As such, the community’s slogan of being “a loving and caring tribe” is undoubtedly dubious.

The economic sphere of the (e) utopian nation of the second half of the twenty-first century, for its part, elucidates the ironical prosperous arena of economical industries. In the third report entitled “The Economy”, Deric notices a salient shortcoming in Yare’s foundry. In his exploration to pewter works, he purports that the foundry “looks rundown” in spite of the industry’s possession of “almost a dozen of craftsmen” (24). Accordingly, “the output is real small” (24) and the factory’s productiveness is not satisfactory. It is worth noting that Deric tries to distort Yare’s system, for he is still influenced by NorAm’s capitalist economy whose endeavor is to compel laborers to work for long hours so as to increase the profits of their capital. However, his observation to the negligence of workers is definitely reasonable, for it discloses the poorness of their foundry. That is to say, “considering that everyone here (in the industry) works only 6 hours a day for 5 day a week” (24), in addition to the long hours of rest that “half dozen of them took off for a coff (coffee) at the Chestnut Tree Kaf” (24), can be presumed to be the inconsistency that weakens the economic sphere of Yare.

If the craftsman thought that he, Matti, was doing a fair job, he might get a three rating; if he was thought he was doing a good job, he might get a six rating; if he was xcelling, he could get a nine rating. [...] The trouble was not with the rewards, but in the politics involved in the ratings. If the artisans at the foundry didn't like him, as foreman, for personal reasons, they could deprive him of the luxuries of life. (25)

In this quote, Matti, one of the foundry's foremen, reveals the irony of Blumenfeld's so-called (e) utopian land. According to Matti, those rewards, which are granted to laborers, represent the incentive that boosts them to be productive. But, the politics involved in these ratings are oppressive and utterly inadequate regardless of Ivia's disavowal of their (politics) unavoidable weak points. In other words, bosses have a vengeful spirit and apparently "are set on getting economic revenge for personal reasons" (25). It should be noted that in this economic philosophy, there exists a dominating power that "brings others down to size" (25). In fact, the controlling foremen who mistreat the workers divulge the inaccessibility to a peaceful collaborative community and therefore a terrestrial (e) utopia.

In *2099: A Eutopia*, technological progress in 2099 is deemed by Blumenfeld as a significant achievement in Yare, which curtailed the intricacies of humanity. Thus, Machine Intelligence (MI) occupies a great deal in citizenry's daily life and controls almost all the concerns of Yare. It is believed by Winston, a communal wise man, that MI may think better than Yare's sages (40) and it is recognized as the "all-knowing MI" (13). Still, the irony of this so-called "integral part" of Yare's communal nation is its forceful essence of leadership. More specifically, MI's hegemonic guidance coincides with technology's indoctrination of minimizing the individuals' role in their society. Ivia, who tries to disguise "the forceful guidance" of this technological instrument, admits in one of her voice journals that MI has its own "restrictions", but they (Yare's citizenry) strive to cope with them (47). Consequently,

the machine's claimed role of establishing "the permanent good of Yare" (61) is paradoxical in terms of undermining the freedom of citizens and limiting them in MI's controlling zone.

Furthermore, MI's supremacy of mapping out the affairs of every stage in the social order encompasses the ambiguous intervention in the "basic human dispositions" (60), which distresses certain citizens of Yare. The unbridled potentialities of MI disclose in this context that Blumenfeld's endorsement to technological advancement contradicts the core of his (e) utopian plan. In other terms, instead of curtailing the pitfalls of citizens and prospering their nation, technology, namely Machine Intelligence functions in the realm of dictatorship and domination.

In relation to the equivocation of the technological progress, Matti states that unlike Yare, the neighboring European countries still rely on the services of "robots". In this context, she denounces their role by asserting that "robots are bad for jobs", for they corrupt "not only work but also relationships and morality" (26). The irony in Matti's acknowledgment is the absolute awareness of Yare about the jeopardizing implications of such devices. In other words, the confirmation about the shortcomings of robots should have been implied as well to the threatening role of MI. As a result, the distasteful pitfalls of these instruments are all stemmed from the extravagance of technology.

In the fifth report "A Question of Philosophy", Winston declares that "control is destructive" (42), hence, those individuals who are still bedeviled by the notion of control and destruction are to put in the "Treatment Center". The latter, according to Winston, comprises "a hospital, a psychiatric center, and prison" (42). These institutions cure aggressive behaviors, including "crime", violence, and "asocial attitudes" (42). Apparently, the claims of Ivia about "the feeling of security" and the eradication of the hazardous scourges are not

genuine. So, the (e) utopia, which is founded at Yare, is still inflicted by incessant woes regardless of the advocates' assertion on the stability and welfare of Yare's populace.

In a system of skepticism and ambiguities, Ivia avows the equivalence of Yare's citizenry by asserting: "we keep a bit of the mysterious, hidden even from ourselves" (39). Actually, the recurrence of these peculiarities confirms the instable sphere of the "better world" envisaged by the author, specifically when Winston could not dismiss the fact that "compulsion is a creative necessity and that inevitably, compulsion is destructive of the kind of the ordered, rational society to which Yare aspires" (43). The incapability to deny the inevitable relation between Yare's scheme and compulsion, discloses the association of Blumenfeld's (e) utopia to tyranny.

In his exploration to spatial colonies, Deric learns that Yare's decision to dwell in space is profitable and for a pivotal significance to its future. One may question the salient irony of Blumenfeld's (e) utopian prospectus in terms of certain citizens' priority to space. Tom, who represents an embodiment of MI, surprisingly purport: "we (certain citizens) need not to spell out the various threats facing you on earth. Out in space, [...] you can pass on the torch to independent, free, innovative, responsible, and above all, loving successors" (66). The statement of Tom is broadly ironic and suspicious, especially if we compare it to the loving virtues that other citizens, including Ivia and Winston refer to. In view of this, the elevated qualities like the "aura of security" (38) "human closeness", and resilient and loving relationships do not exist and therefore do not shape the nation of Yare.

Another worth debating point in Blumenfeld's account is the notion of "equality" and "egalitarianism". In Deric's initial review about Yare, he wonders, "has artificiality imposed egalitarianism?" (9). Ivia does not agree with Deric's declaration and judges it as a "distortion" from a capitalist "cynical". But, she later contradicts her denial to Deric's

condemnation, and states, “humans don’t want equality; the machine’s processors somewhat simplistically programme equality as mathematical” (60). In the case in which the reporter seems incredulous about the standards of Yare’s equality cannot be deduced as a misinterpretation. Accordingly, the assertion about Yare’s development of “the equality of unequals” (13) is ironical due to its paradoxical notions.

Moreover, certain arrogant features, which should have been withered away at Yare, are ambiguously delineated by Blumenfeld in his illusory account. For instance, in Ivia’s voice journal to the report of Deric “A Community Town Hall”, she unhesitatingly affirms that no one has ever approved that jealousy has been eliminated from citizens’ genetics (63). Again, in one of her last voice journals, she admits that “jealousy and animosity were presumed to have been left behind. But, nevertheless I have to recognise their presence” (101). Indeed, a community where “jealousy” and “animosity” are instilled in citizens’ souls cannot be seen through a rose-colored angle, for it cannot shape a resilient community.

The world of Yare in 2099 has also increased the inequalities between citizens. The glaring disparity of the nation manifests itself in Blumenfeld’s account in the strong necessity of “differentiation”, in the sense that “women and men are different, old and young are different” too (13). What fuel the disparities in Yare, is the extreme advantages granted to the young at the expense of the old. In the process of having a discussion with the adults of Yare, Atina, who represents MI, suggests the application of the “mandatory euthanasia” on the aged people, which saddled the majority of the adults. Despite Ivia’s awareness of Atina’s “arbitrary decision” (61), she endorses her view and claims, “old age often brings infirmities and suffering” (61). This inhuman practice does not only reveal the irony of the community’s balance and equality, but also denounces the absolute inhumanity and oppression towards the adults. In this sense, the claim of Deric’s host that divisions are believed to be “wasteful” (30) conceals the unexpressed endeavor of enacting rules on the helpless citizenry. This is done

either by imposing “the forceful guidance” of MI, or by affiliating the permanent despotism of some unmentioned tyrannical leaders with this machine.

Following the aforesaid evidence, the blatant disregard for certain citizens and the extreme attention to others, do not correspond with the principles of the (e) utopian plan that claims to broadly oppose NorAm’s disparities. On the one hand, the ironical evidence of the ill-treatment of the adults in a supposedly “cooperative community” demonstrates the erroneous principles of the socialist portrait of Yare. On the other hand, the ambiguous prevention of rewards from some workers for vengeful personal reasons denounces the bedeviled human nature of the citizens of this community. As a result, the (e) utopian facets of Yare are predetermined to cling to the bitterness of domination. Hence, similarly to Blumenfeld’s blueprint, “the utopian method”, as Karl Pooper asserts “must lead to a dangerous dogmatic attachment to a blueprint for which countless sacrifices have been made” (251).

In order to denounce the corrupt roots of Deric’s nation, Ivia reminds the reporter that the starting point of Yare’s (e) utopian philosophy is the citizenry’s absolute awareness about the complications of NorAm that encompass compulsion, contradictions, and immorality:

We are often reminded that in the past civilisation was built on denials, sacrifices and deprivations –all justified by the perverse achievement ethic with which you [...] are thoroughly familiar. The members of Yare believe that if an act does not harm either the community nor any individual, that which gives pleasure to a group must always be good. (Blumenfeld 106)

However, it is ironical to learn later that Ivia’s community does not reject the former regime of NorAm. Actually, Yare implicitly upholds the complexities of the past and builds its (e) utopia on denials and wickedness. So, truth and sincerity are not the genuine gist of the completion of Blumenfeld’s plan. In light of this observation, Ivia’s confirmation that her

nation's "truth is fragmentary" and "contradictory" (82) reveals the unreliability of Yare's standards to map out its new system.

In this context, brutality is the vehicle of Blumenfeld's imaginative world of 2099, for the (e) utopian alternative of *2099: A Eutopia* is not a remedy for the ills of Capitalism, but a handicap to the attainment of a "better world". Krishan Kumar condemns the concealed endeavor of utopia and states: "utopianism with the best intentions of making heaven on earth...only succeeds in making it a hell –that hell which man alone prepares for his fellow-men" (66). It appears that Blumenfeld does the same thing in his blueprint when he focuses solely on suggesting different methods for his (e) utopian option without giving consideration to their malignant effects.

Conclusion

Despotism is inseparable from the alternatives suggested by (e) utopian systems and the denial of (e) utopists about the dystopian roots of their futuristic plans can be definitely revealed through their tyrannical parameters. On the one hand, Bellamy's speculation for 2000s American society marked its failure before even living this actual era. The striking ironies and ambiguities pronounced the impossibility of his utopian blueprint to come to fruition. On the other hand, Blumenfeld who has been overwhelmingly hampered by the horrors of Post-Cold War proceeded with the same notion of hegemonic control and pervasive compulsion.

Regardless of the high qualities utopian genre may ever possess, Bellamy and Blumenfeld's utopian works highlight the unreliability and the impossibility of the communal welfare in their illusory projects.

General Conclusion

General Conclusion

Utopia is an obscure nightmare whose blurry roots of authoritarianism and wickedness are disguised behind a deceptive rose colored image. This nightmare could not be seen clearly, or not seen at all due to the numerous virtues that manage perfectly to conceal its turbulent pitfalls. Very often, a utopian speculation of a downtrodden society shifts from the description of a good place to a volatile land where social instability is blatantly inevitable. Hence, its futuristic projects disclose the permanent disarrangement of the political and socioeconomic arena and the impossibility to found a flawless terrestrial utopia.

In our dissertation *An Inquiry into the (E) utopian Society*, we have focused on giving a broader understanding to the aforesaid analysis. Through handling a comparative study between Edward Bellamy's *Looking Backward from 2000 to 1887* and Yorick Blumenfeld's *2099: A Eutopia*, we have explored the (e) utopian projects of both authors in order to provide the evidences that have expounded our rudiment concern of our analysis.

In light of this, we have initially provided an overview about the word utopia so as to shed light on the emergence and development of the word. We have also sketched out the historical context of the novels under study for a better comprehension to the socioeconomic atmosphere in which the two writers drew their subject-matter from. Then, we have defined the four basic concepts of our research, including Capitalism, Socialism, Irony, and Ambiguity.

Therefore, we have analyzed in the analytical phase the weather of (e) utopia in Bellamy's scheme in 2000, and that of Blumenfeld in the year of 2099. In order to fully grasp the characteristics of the two illusory lands, namely Boston and Yare, we have applied two vital terms of Capitalism and Socialism that have elucidated the plans of both accounts. On the one hand, the depiction of Capitalism has helped us to understand the core purpose that

made the authors abhor the capitalist regime. On the other hand, the illustration of Socialism has showcased to us the essence of their (e) utopias. Indeed, the Marxist reading of the novels, particularly the concentration on Marx's theory of class struggle and Terry Eagleton's Marxist ideas, have greatly helped us to comprehend the societal structures of the two nations in *Looking Backward* and *2099: A Eutopia*.

Our rudiment analysis in the third chapter, which is entitled "Irony and Ambiguity in *Looking Backward* and *2099: A Eutopia*" has given an examination to the unexpressed inconsistencies of the two (e) utopian novels. It is through applying two other concepts of Irony and Ambiguity that we have depicted the actual roots of the (e) utopian accounts suggested by the two authors. While comparing the two accounts, we have deduced through our vital findings that despotism is inseparable from what Bellamy and Blumenfeld called peaceful places. In this context, our answers to the questions of whether the (e) utopian systems of the 2000s and 2099s associate its parameters to tyranny, and if their futuristic endeavors are reached through a totalitarian impulse have definitely one mere answer, which is, the achievement of the authors' ultimate goals are subtly envisioned through the extreme reliance on authoritarianism. We have, of course, already reached this conclusion in our third chapter with the illustration of the myriad deficiencies.

We have examined the debatable (e) utopias of Bellamy and Blumenfeld for the sake of attaining a convincing response to the last question of our research: Do the two authors evoke a dystopian world? The widely known dictum of the French philosopher and futurist Bertrand de Jouvenel: "there is a tyranny in the womb of every utopia" (10), can be one of the persuasive reasons why (e) utopia, particularly that of *Looking Backward* and *2099: A Eutopia* is a ruinous visionary. Accordingly, the pitfalls and the shortcomings of the analyzed (e) utopian blueprints are associated with dystopia and therefore the utopists of both novels undoubtedly evoke a dystopian future.

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Résumé

La présente thèse explore les schémas (e) utopiques de *Looking Backward from 2000 to 1887* d'Edward Bellamy, et *2099 : A Eutopia* de Yorick Blumenfeld. Il tente de projeter la lumière sur les projets socialistes des deux auteurs utopistes, principalement en appliquant deux termes rudiment du Capitalisme et du Socialisme qui dépeignent la réformation remarquable d'une doctrine capitaliste omnivore au système utopique socialiste. L'analyse des deux plans (e) utopiques s'appuie sur la perspective Marxiste qui joue un rôle fondamental dans la pleine compréhension de leurs structures sociétales. En questionnant les principes (e) utopiques des deux romans étudiés, nous avons également décidé d'appliquer deux autres concepts d'Ironie et d'Ambiguïté. Ces termes tentent de décrire les défauts et les lacunes des récits des utopistes et démontrent leur association inexprimée avec le despotisme. En ce sens, les pensées (e) utopiques des deux auteurs affiliés à l'autoritarisme révèlent le chemin par lequel elles évoquent un monde dystopique.